

Yadong

(b Dêgê county, Kham, eastern Tibet, 1963). Tibetan rock singer. His father was a businessman who died when Yadong was 12 years old. Yadong grew up close to his mother, who was known for her beautiful voice. He worked as a physical education instructor in the army for several years, after which he became unemployed and started teaching himself how to play the guitar. He found work as a truck driver and sang occasionally at weddings and festivals. He was asked to join an official performing arts troupe, but he declined this offer and instead found a job with a construction company in Chengdu, where he saved enough money to produce his first cassette; *khyam-pa-kyi sems* ('A vagabond's soul') was released in 1991. He performed in bars at night, and in 1995 he produced a new album with a Chinese title, *xiang wang shen ying* ('Desire for the eagle god'), which comprises traditional songs mostly from Kham, such as the King Gesar epic, remixed in rock and rap style. In 1996 Yadong's third album, *kham-pa'i bu-gsar* ('The young *khampa* man'), was released; it features Tibetan music and Chinese lyrics. By the mid-1990s he had gained widespread popularity in Tibet, especially among young people.

LAETITIA LUZI

Yakar, Rachel

(b Lyons, 3 March 1938). French soprano. She studied at the Paris Conservatoire and with Germaine Lubin, making her début in 1963 at Strasbourg. In 1964 she joined the Deutsche Oper am Rhein, Düsseldorf, which remained her base for over 20 years. She sang Freia and Gerhilde at Bayreuth (1976), Donna Elvira at Glyndebourne (1977), First Lady (*Zauberflöte*) at Salzburg and Monteverdi's Poppaea in Edinburgh (1978), and made her Covent Garden début as Freia. Her wide repertory included Rameau's Aricia, Handel's Cleopatra, Celia (*Lucio Silla*), Ilia, Fiordiligi, Tatyana, Mimì, Málinka/Etherea/Kunka (*Excursions of Mr Brouček*), and the Marschallin, which she sang at Glyndebourne in 1980. An extremely musical as well as dramatic singer, capable of subtle tone colouring, Yakar was particularly fine in roles such as Mélisande, which she recorded, and Jenůfa. Her other operatic recordings include several Mozart roles, Climène in Lully's *Phaëton* (which she sang in Lyons in 1993), Madame Lidoine in *Dialogues des Carmélites* and Diane in Honegger's *Les aventures du roi Pausole*. Yakar also had a notable career as a recitalist and concert singer, and has recorded works ranging from Bach's B minor Mass to *mélodies* by Hahn.

ELIZABETH FORBES

Yakimenko, Fyodor Stepanovich

See [Akimenko, Fedir Stepanovych](#).

Yakovlev, Leonid Georgiyevich

(*b* Kherson gov., 31 March/12 April 1858; *d* Petrograd, 21 May/2 June 1919). Russian baritone. Some authorities give his birthplace as St Petersburg. The son of a landowner, he attended the Nikolayevsky Cadet School and became adjutant to the governor-general of Kiev. Because of financial difficulties he resigned his commission, took singing lessons with Ryadnov in Kiev, and decided to make a career on the operatic stage. After further study in Italy he joined an opera company in Tbilisi. There Tchaikovsky heard him sing and recommended him to Kondrat'yev at the Mariinsky Theatre. Yakovlev was invited to St Petersburg as a guest artist, appearing in Gounod's *Faust* in April 1887. He was offered a permanent contract, and soon became very popular with St Petersburg audiences, singing with great success Wolfram in *Tannhäuser*, Nevers in *Les Huguenots* and Escamillo in *Carmen*. He was famous as Onegin and in the title role in Rubinstein's *Demon*, and created the part of Yeletsky in *The Queen of Spades* and Gryaznoy in Rimsky-Korsakov's *The Tsar's Bride*. His voice had a beautiful quality, full and resonant throughout the range. His high notes were unforced, he was excellent in bel canto, and had outstanding dramatic talents and great stage presence. He failed to recover his voice after a severe attack of catarrh in 1905, and in the following year retired from the stage. For a time he supervised provincial opera companies and also taught singing in St Petersburg. In 1918 he became a producer at the Mariinsky Theatre, but he died soon afterwards.

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JENNIFER SPENCER/EDWARD GARDEN

Yakovlev, Mikhail Luk'yanovich

(*b* Moscow, 1798; *d* St Petersburg, 1868). Russian poet, singer and composer of songs. He was a contemporary and close friend of Pushkin and Kuchelbecker, both of whom he first met at the Tsarskoye Selo Lyceum, the school for young noblemen established in 1811 by Aleksandr I. At the Lyceum Yakovlev took part in theatrical productions and was a member of the poetical and literary circle. After leaving to take up a post at the Department of Justice in Moscow, he continued to write poems; an anthology of Russian verse which he prepared was published in 1828.

Yakovlev's musical works, of which few survive, display a certain dilettantism and unimaginative harmonic vocabulary in comparison with music by other Russian composers of the period. He possessed a good baritone voice and composed a number of songs to perform himself in the fashionable salons of St Petersburg; he was one of the earliest composers to set the poems of Pushkin and Delvig to music. Perhaps his best work is

the setting of Del'vig's *Elegiya* ('Elegy'), which was later arranged for two voices by Glinka. Yakovlev chose his texts chiefly from the works of Lyceum colleagues, though there is one short song, *Pesn' lenosti* ('Song of Laziness'), with a text probably written by the composer himself. He set two of Pushkin's poems to music: *Zimniy vecher* ('Winter Evening') and *Sleza* ('The Tear'). The latter was published in a collection of songs called *Mnemozina*, produced in 1825 by Kuchelbecker and the Decembrist composer Vladimir Odoyevsky.

GEOFFREY NORRIS

Yakubov, Manashir Abramovich

(b Groznıy, 4 May 1936). Russian musicologist and music critic. In 1960 he graduated from the Moscow Conservatory having studied theory with Mazel' and became a theory teacher at the music college in Makhachkala, Daghestan. He was chief editor of the theory department at the journal *Sovetskaya muzika* (1963–6). He was a senior academic officer at the Daghestan Institute for the History of Language and Literature (1973–98), a branch of the Soviet Academy of Sciences, and in 1976 was appointed curator of Shostakovich's family archives. He gained the *Kandidat* degree in 1986, and was awarded the title Honoured Representative of the Arts of Daghestan. He became chief editor of the publishing house DSCH in 1993.

Yakubov has published more than 1000 writings, many of which have been translated. His main interests are Russian contemporary music, musical ethnography, the problems of musical performance and the works of Prokofiev, Shostakovich, Schnittke, Boris Chaykovsky and composers from Daghestan. As a result of his research in the Shostakovich archives, he has restored a number of the composer's ballet scores and prepared a scholarly edition of the cantata *Antiformalisticheskiy rayok* ('The Antiformalist Rayok', Moscow, 1995) and piano scores of the ballets *Zolotoy vek* ('The Golden Age', 1995), *Bolt* ('The Bolt', 1996) and *Svetliy ruchey* ('The Limpid Stream', 1997).

WRITINGS

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IOSIF GENRIKHOVICH RAYSKIN

Yale School of Music.

One of two administrative units for the study of music within Yale University in New Haven, Connecticut (the other being the Department of Music). A musical society was established at the university by 1812. In 1890 music was added to the formal curriculum, and Gustave J. Stoeckel was appointed professor of music. By 1894 a music school was created and degrees in music were awarded. Horatio Parker served as the first dean of the school from 1904 to 1919. The School of Music awarded its first MM in 1932. In 1958 it became exclusively a graduate professional school, and in 1968 it began a DMA programme, in which performers and composers must prove themselves as professionals before receiving the degree. The Institute of Sacred Music was established in 1973 in affiliation with both the

School of Music and the School of Divinity. In the late 1990s the School of Music enrolled 185 students and had 60 faculty members. Performing ensembles include the Yale Philharmonia Orchestra, one of the best student orchestras in the USA. Concerts are given in Woolsey Hall (cap. 2695), Morse Recital Hall (720) and Sudler Hall (200). Chamber music is stressed in the regular programmes and at the Yale Summer School for Music and Art in Norfolk, Connecticut, first sponsored by Yale in 1941.

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PEGGY DAUB (with VICTOR T. CARDELL)/ R

Yamada, Kazuo

(*b* Tokyo, 19 Oct 1912; *d* Kanagawa, 13 Aug 1991). Japanese conductor and composer. He studied the piano at the Tokyo School of Music (now the Tōkyō Geijutsu Daigaku), and in 1937 won first prize in an NHK competition with his Prelude on Japanese Popular Songs for orchestra; he later won several more prizes for his compositions. After studying conducting under Joseph Rosenstock he made his conducting début in 1940, becoming assistant conductor of the New SO (now the NHK SO) in 1941 and principal conductor in 1942. Yamada was subsequently music director of several Japanese orchestras, and toured in Europe, the USA and South Africa. His conducting was renowned for its flair and passionate energy, and his enterprising programmes included the first Japanese performances of such works as Mahler's Symphony no.8, *The Rite of Spring* and Webern's orchestral music. From 1965 to 1972 he taught at the Tōkyō Geijutsu Daigaku, where Hiroshi Wakasugi and Ken'ichiro Kobayashi were among his students.

MASAKATA KANAZAWA

Yamada Kengyō

(*b* ?Edo [Now Tokyo], 28 April 1757; *d* Edo, 10 April 1817). Japanese blind musician. By the time he was promoted to the rank of *kengyō*, the highest title in the guild of professional blind musicians, he had created his own particular style of *koto* music. Eventually known as the Yamada *ryū sōkyoku*, it became popular among various social classes in Edo. His own popularity was described in several contemporary novels and essays. A collection of his song texts was published in 1800 and another in 1809 as well as eight compositions notated in *koto* tablature in 1809. All his works still performed today seem to have been written by 1809. Yamada's compositions are characterized by: the adoption of *shamisen* (*syamisen*) music, such as *ittyū-busi* and *katō-busi*, into his *koto* music; the appearance of the *koto* part playing melodic patterns in these *shamisen* styles, with the vocal part performing the corresponding narrative styles;

the predominance of the *koto* over the *shamisen* in the ensemble; the incorporation of musical elements of *heikyoku* (narrative style accompanied by *biwa*) and *nō* theatre; and the use of literary elements of Japanese classics and *nō*. In order to increase the volume of sound of the *koto*, he supposedly transformed the *koto tsume* (plectrum) from the rectangular *Ikuta ryū* type into the round Yamada *ryū* type. The artistic name 'Yamada Kengyō' was not adopted by Yamada's disciples, but his music has been steadily transmitted over the years. His compositions include: Hatune no kyoku (a *koto kumiuta*); 35 *sakuuta mono* (vocal works of the school founder), including Kogō no kyoku, Yuya, Tyōgonka no kyoku and Aoi no ue; Enosima no kyoku; Sumiyosi; and Sakuragari.

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YOSHIKO TOKUMARU

Yamada, Kōsaku [Kósçak]

(*b* Tokyo, 9 June 1886; *d* Tokyo, 29 Dec 1965). Japanese composer, conductor and educationist. He studied at the Tokyo Music School (1904–8) with Tamaki Shibata (or Miura) for vocal music and Heinrich Werkmeister for the cello and theory. In 1910 he went to the Berlin Hochschule für Musik, where he studied composition with Leopold Carl Wolff. While still a student he distinguished himself as a composer of symphonic and chamber music, and in 1912 completed his first opera, *Ochitaru tennyō* ('The Depraved Heavenly Maiden'). In order to prepare for the performance of this work he returned to Tokyo in January 1914; the outbreak of World War I prevented him from going back to Germany, however, and the opera's première was delayed for more than 15 years. In Japan he formed the Tokyo Philharmonic Society Orchestra (not identical to the later organization) under the patronage of Baron Koyata Iwasaki, and conducted its first concert, the first ever by a Japanese professional orchestra, in May 1915. By this time he was composing prolifically. The *Gotaiten hōshuku zensōkyoku* ('Prelude on the Japanese National Anthem') for chorus and orchestra (1915) was written for the coronation of

Emperor Taishō, and in 1916 Yamada collaborated with the dancer Bac Ishii in three 'choreographic tone poems'. In December 1917 he went to the USA for the first time, and on 16 October 1918 he conducted an American orchestra at Carnegie Hall in a programme of his compositions; American publishers, including Fischer and G. Schirmer, began to publish his songs and piano pieces. He remained active as a guest conductor in the USA until May 1919 and, despite current anti-German sentiments, did not hesitate to include music by Wagner in his programmes.

Immediately on his return to Japan Yamada began to promote performances of dramatic music; he organized the Nihon Gakugeki Kyōkai (Japanese Association for Music Drama) in September 1920 and three months later gave the third act of *Tannhäuser* and Debussy's *L'enfant prodigue* in Tokyo and Osaka. He was now well recognized for his orchestral works such as the symphonic poem *Meiji shōka* ('Ode to the Meiji', 1921), which demonstrates his mastery of orchestral technique in a style drawing on Wagner and Strauss. At the same time he began to compose numerous vocal pieces with piano, trying to combine the traditions of the lied from Schubert to Wolf with subtle Japanese melodic features. Indeed, throughout his career he was concerned to find a musical style which would relate closely to the melodic and rhythmic elements in Japanese speech intonation. In September 1922 he and his poet friend Hakushū Kitahara started a journal, *Shi to ongaku* ('Verse and music'), with the aim of finding an ideal union between the two arts. Of his more than 100 songs (the exact number is uncertain), the greater part date from the 1920s, when he was also writing many choral pieces and children's songs.

In 1921 Yamada went back to Europe and the USA to acquaint himself with the postwar musical situation. After his return he tried to found an orchestra in Japan, and in 1925 he formed the Japanese Philharmonic Society, invited 35 Russian musicians from Manchuria, and gave a festival of Russian and Japanese orchestral music in Tokyo and other major cities in Japan. He had succeeded in organizing an orchestra, but on the formation of the New SO (later the NHK SO) by Hidemaro Konohe he dissolved his group and devoted himself to composition. In 1929 *The Depraved Heavenly Maiden* finally reached the stage at the Tokyo Kabuki Theatre, and two years later Yamada was invited to Paris to write a new opera for the Théâtre Pigalle. He promptly fulfilled the commission with *Ayamé* ('The Sweet Flag'), but the opera was not performed. He returned through Russia, where he gave several successful concerts, conducting his own works. He went to the USSR again as a composer-conductor in 1933, appearing in various cities, and in 1937 toured Europe under the auspices of the Japanese government, once more giving performances of his compositions. In 1936 he was made a Chevalier of the Légion d'Honneur and an honorary member of the Saint-Saëns and Debussy societies. His most successful opera, *Kurofune* ('Black Ships'), was completed in 1939. In 1941 he received the Asahi Cultural Prize and in 1942 was made a member of the Japan Academy of Arts. He became less active during and after World War II, though continuing to write songs. His last opera, *Hsiang-Fei*, was left in sketch form and was performed in 1981 after being orchestrated by Ikuma Dan. The honours he received in later life included an NHK Broadcasting Cultural Prize (1950), the Medal of Honour with Blue Ribbons (1954) and the Japanese government Cultural Order (1956). Until

his death he served as president of the Nihon Gakugeki Kyōkai and the Nihon Shikisha Kyōkai (Association of Japanese Conductors).

Yamada was an extremely prolific composer: it has been estimated that he wrote 1600 works. Many of his manuscripts were destroyed in the Tokyo air raid of 25 May 1945; the rest are in the Yamada Collection of the Nippon Kindai Ongaku-kan (Documentation Centre of Modern Japanese Music), Tokyo. Three attempts have been made to publish his complete works: the 15-volume *Yamada Kōsaku zenshū* ('The complete works of Yamada', Tokyo, 1931) was left incomplete after the publication of nine volumes; a more comprehensive edition was abandoned after the publication of volumes i–vii, x, xiii and xxvii (Tokyo, 1963–6); and the third attempt, edited by Nobuko Gotō, was begun in 1989. Yamada's works show, in their thematic materials and orchestration, the clear influence of Wagner and, still more strongly, Strauss, with occasional characteristic features of Skryabin and French Impressionism; yet he never lost his identity as a Japanese composer. Although Straussian elements are particularly dominant in the large-scale works, his solo vocal pieces are in a much lighter style, imbued with emotional sentiments and a lyricism that brought them to popularity. He was the foremost Japanese advocate of German Romanticism and as such laid the foundations for modern Japanese music in the European tradition.

WORKS

(selective list)

operas

Ochitaru tennyō [The Depraved Heavenly Maiden], 1912, Tokyo, 3 Dec 1929

Shichinin no Ōjo (Die sieben Prinzessinnen), 1913

Ayamé [The Sweet Flag], 1931

Kurofune (Yoake) [Black Ships/The Dawn], 1939, Tokyo, 28 Nov 1940

Hsiang-Fei, sketch, 1947; orchd Ikuma Dan, 1981, Tokyo, 2 Dec 1981

orchestral

Choreographic tone poems: Maria Magdalena, 1916; Mei an [Light and Dark], 1916; Yajin sōzō [The Creation of the Rustics], 1922; Aoi honoo [Blue Flame], 1926 [arr. of pf work]

Other works: Aki no utage [The Autumn Festival], chorus, orch, 1912; Sym. 'Kachidoki to heiwa' [Triumph and Peace], 1912; Kurai to [The Dark Gate], sym. poem, 1913; Madara no hana [Flower of Mandala], sym. poem, 1913; Nihon kumikyoku [Jap. Suite], 1915; Gotaiten hōshuku zensōkyoku [Prelude on the Jap. National Anthem], chorus, orch, 1915; Meiji shōka [Ode to the Meiji], 1921; Tsuru kame [Crane and Turtle], 1934; Shōwa sanshō [Homage to Shōwa], 1938; Kamikaze, 1940; film scores

choral

Cants.: Chikai no hoshi [The Star of Promise], 1908; Bukkokuji ni sasaguru kyoku [Music Dedicated to the Bukkokuji Temple] (Bonno-koru), 1930; Tairiku no reimei [The Dawn of the Orient], 1941; Tenrikyō sanshōfu [Hymn for the Tenrikyō], 1956

With pf acc.: Tōtenkō, 3 female vv, pf, 1909; Nairu-gawa no uta [Song of the Nile], 3 female vv, pf, 1909; Yūyake no uta [Song of Evening Glow], 4vv, pf, 1923; Wagaya no uta [Song of my House], 4vv, pf, 1926; Ai no megami [Goddess of Love], 3

female vv, pf, 1928; Funaji [Sea Route], 3 female vv, pf, 1931

Other works: Meeres stille, 4vv, 1911; Tsuki no tabi [A Journey of the Moon], vv, vn, pf, 1914; Banka [Elegy], 4vv, vn, pf, 1927; many other pieces, incl. folksong arrs., see also orchestral (Aki no utage, 1912)

chamber and solo instrumental

Pf: 3 kleine japanische Tanzweisen, 1913; 7 Poems 'Sie under', 1914; Petit-poèmes, 1915–17; Aoi hanoo [Blue Flame], 1916, orchd 1926; Kodomo to ottan, 1916; Reimei no kankyō, 1916; Genji gakujō, 1917; 2 Poems for Skryabin, 1917; Sonata for Children, 1917

Other works: Romanze, vc, pf, 1909; Kon'in no hibiki [Music for Marriage], pf qnt, 1913; Aishū no Nihon [Melancholy Japan], vn, pf, 1921; Ireikyoku [Requiem], str qt, org, 1925; Variations on Kono Michi, fl, pf, 1930; many other pieces

songs

for 1v, pf, unless otherwise stated

Mittsu no shin Nihon kayō [3 Original Jap. Songs], 1910; Rofū no maki [Songs of Rofū Miki], 1910–13; An die Geliebte, 1915; Uta [A Song], 1916; Chōgetsu shū, 1917; Namida [Tears], 1917; Nobara [Wild Rose], 1917; Futatsu no kodai nihon no densetsuteki tanshi [2 Ballads on Ancient Jap. Legends], 1918; Waga omoi [My Thoughts], 1919; Yoimachi-gusa, 1919; Yū-in, 1919–22; Aoi uwagi [Blue Jacket], 1920; Funa-uta [Barcarolle], 1920; Kazaguruma no uta [Song of a Paper Windmill], 1920; Kaze ni yosete utaeru haru no uta [Song of Spring Sung with Wind], 1920; Aiyan no uta [Song of Aiyan], 1922; Ganemiso, 1922; Kaya no kiyama no [On the Hill of the Kaya Trees], 1922; Ki no uro [A Hole in a Tree], 1922; Rokkyū [6 Riders], 1922

Asu no hana [Flowers of Tomorrow], 1923; Haru no yoi [Spring Evening], 1v, vn, 1923; Kane ga narimasu [The Bell Tolls], 1923; Machibōke [Waiting in Vain], 1923; Pechika, 1923; Uma-uri [Horse Seller], 1923; Posutomanī, 1923–4; Akai yūhi ni [To Red Evening Sun], 1924; Jōgashima no ame [Rain on Jōgashima], 1924; Tobira [The Door], 1924; Wakare [Farewell], 1924; Yume no ie [A Dream House], 1924; Anoko no ouchi [The House of that Child], 1925; Karatachi no hana [Trifoliate Orange Flowers], 1925; Shinnyūsei [New Student], 1925

Oranda-bune [A Dutch Boat], 1926; Sunayama [Hill of Sands], 1926; Min'yō goshō [5 Folksongs], 1926–7; Aka tonbo [Red Dragonfly], 1927; Awate tokoya [The Confused Barber], 1927; Kono michi [This Road], 1927; Chūgoku-chihō no komoriuta [Lullaby from the Chūgoku District], 1928; Matsushima ondo, 1928; Sado no kanayama [Goldmine at Sado], 1928; Hokekyō juryōbon, 1929; Kanashikumo sayakani [Sad and Clear], 1929; Roshia ningyō no uta [Songs of Russian Dolls], 1931; Akikaze no uta [Song of Autumn Wind], 1938

Haha o hōmuru no uta [Dirge for the Mother], 1938; Koto no ne [Sound of the Koto], 1938; Rempō no kumo [Clouds on Mountain Ridges], 1942; Tanka sanshu [3 Jap. Poems], 1946; Aki no uta [Song for Autumn], 1948; Nanten no hana [Nandin Flower], 1949; Heiwa o tataeru mittsu no uta [3 Songs Praising Peace], 1950–51; Haru o matsu [Waiting for Spring], 1952; Misa no kane [Mass Bells], 1952; Furusato no yama [Mountains of Homeland], 1953; Koi no tori [Love-Birds], 1954; A Happy New Year!, 1954; many others

Principal publishers: Daiichi Hōki Shuppan, Kawai-Gakufu, Shunjū-sha

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Kinsei buyō no noroshihi [Signal for modern dance] (Tokyo, 1922)
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Ongaku no hōetsu-kyō [Paradise of music] (Tokyo, 1924)
Kakyoku sakkyoku-hō [How to compose songs] (Tokyo, 1932)
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Yamaguti [Yamaguchi], Osamu

(*b* Pusan, South Korea, 21 Sept 1939). Japanese musicologist. He studied musicology and aesthetics at the University of Tokyo (BA 1963) and ethnomusicology at the University of Hawaii (MA 1967), and took the doctorate at Osaka University (1991) with a dissertation on Palau (Belau) music culture in Oceania. He has taught musicology at Osaka University from 1976, and became professor in 1991. He has pursued a wide range of research interests in Asian and Oceanic music, both theoretical and practical in nature. His projects include long- and short-term fieldwork, the training of native musicologists from these regions, and the organization of international symposia in Japan. He has supervised the long-term project Asian Traditional Performing Arts, and organized the Tokyo ICTM (1985) and Osaka IMS (1990) conferences; thus he has contributed to internationalizing musicology and forming networks among musicological divisions around the world. His concern with 'applied musicology' (the forming of dialogues between musicologists and societies) led him to start a new project on Vietnamese ethnic minorities in 1998.

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YOSIHIKO TOKUMARU

Yamaha.

The brand name of musical instruments (and other products) manufactured by Yamaha Kabushiki Kaisha (Yamaha KK, i.e. Yamaha Corporation), Hamamatsu, Japan. The firm was founded in 1887 by Torakusu Yamaha (*b* Wakayama Prefecture, April 1851; *d* Hamamatsu, 8 Aug 1916), who built the first Japanese harmonium in that year. In 1888 the firm employed fewer than ten craftsmen; a year later there were 100. In 1897 the company was named Nippon Gakki Seizo KK (Japan Instrument Manufacturing Co.). It expanded steadily through the prosperous period following World War I. The factory base was moved from Tokyo and Yokohama to Hamamatsu in 1922. During World War II production was diverted to the military.

After World War II the company began collaboration with the Nippon Kangakki (Japan Band Instrument) company, founded as Egawa in 1892 and renamed in 1920, whose brand name is Nikkan. The companies jointly set up an experimental department for wind instruments in 1965, and merged in 1970. In 1953 the company's fourth president, Gen'ichi Kawakami (*b* 1912), spent 90 days observing living standards and production methods in Europe and the USA. On his return he introduced technical advances, mass-production methods and new products and began to emphasize the popularization of music; the firm also branched out into the recreation industry. In 1966 Renold Schilke became a consultant. The present factory in Hamamatsu opened in 1970; by the mid-1970s it was making 30% of the world production of both wind instruments and pianos. The Yamaha brand name was applied to all the firm's products from its centenary in 1987. The company, which now produces pianos, wind instruments, electronic instruments, concert and marching percussion, guitars, drums and audio equipment, has developed into a huge complex of diversified interests, with 36 related companies in Japan and 35 in as many countries overseas.

The firm made its first upright piano in 1900 (in the early stages a consultant from Bechstein gave advice) and its first grand piano in 1950; by the late 20th century Yamaha was the largest producer of pianos in the world. Annual production slowed from about 200,000 in the late 1970s to about 140,000 in the mid-1990s. The output is of high quality; the firm uses heavily automated production practices, applying what it has learnt in other ventures (e.g. metal-frame casting and electronics) to piano design and using digital recording and playback technology in an impressive computerized reproducing piano, the Disklavier. Piano models range from console uprights to a well-regarded concert grand.

Since 1958 Yamaha has produced many models of electronic instruments, beginning with electronic organs (under the name Electone), followed by electric and electronic pianos (including digital models in the Clavinova series), electric guitars, monophonic and polyphonic synthesizers (from 1975), synthesizer modules, string synthesizers, home keyboards (PortaSound and Portatone ranges), remote keyboard controllers, wind controllers (WX series, developed with Sal Gallina), guitar synthesizers, samplers, sequencers and electronic percussion systems.

Yamaha's greatest success was the DX7 synthesizer (1983), of which possibly 250,000 were sold. Coinciding with the beginnings of MIDI, Yamaha's DX/TX range of 'algorithmic' Frequency Modulation (FM) synthesizers were based on John Chowning's researches at Stanford University (1967–71). The company has continued to develop this significant innovation, but – like other manufacturers – has also adopted sampled timbres and has often combined both, as in the SY series (1990) and the Physical Modeling method (also licensed from Stanford University) used in its Virtual Acoustic synthesizers from 1994. In 1984 Yamaha introduced the first specialized music computer (CX-5M), in which FM synthesis was combined with the shortlived MSX computer standard; the company has subsequently produced home computer music systems featuring a synthesizer module and licensed software. Some of Yamaha's more sophisticated synthesizers have had an optional breath controller. The scale on which the company manufactures electronic instruments enabled it in 1976 to be the first musical instrument manufacturer to develop its own LSI (large-scale integration) chips, each equivalent to millions of transistors and other components.

Three ranges of acoustic pianos with MIDI have been produced, including the Disklavier (1986), which contains fibre-optic sensors to register the movement of keys and hammers and solenoids to control their operation, MIDI grand pianos and the recent Silent Piano that can be heard over headphones (part of a series that also includes violin, two models of cello, trumpet, horn, trombone and electronic drumkit).

Yamaha maintains its own departments of wood processing (for pianos and guitars), metal processing (for pianos and brass instruments), machine making, electronics and chemicals. There is a research and development division for keyboard, brass and woodwind instruments, and special instruments are made for individual players.

The first Yamaha Music School was founded in Tokyo in 1954; by 1993 there were 14,000 Yamaha music school sites in Japan and 2000 in 38

other countries. The Yamaha piano instruction method does for beginners on the piano what the Suzuki method does for the violin. The Yamaha Foundation for Music Education, established in 1966, sponsors concert series and music competitions.

For illustration of instruments by Yamaha, see Electronic instruments, fig.9.

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HUGH DAVIES, EDWIN M. GOOD, EDWARD H. TARR

Yamashita, Kazuhito

(*b* Nagasaki City, 25 March 1961). Japanese guitarist. He began studying the guitar at the age of eight with his father, Toru Yamashita, at the Nagasaki Guitar Academy, and continued with Kojiro Kobune. He captured international attention while still in his mid-teens, winning the All-Japan Guitar Competition in 1976; in 1977 he won the Ramirez competition in Spain and the Alessandria competition in Italy, and was the youngest person ever to win the Concours International de Guitare in Paris. There quickly followed concert appearances in Tokyo (1978), Amsterdam (1979) and the Toronto Guitar Festival (1984), at which he performed his guitar transcription of Musorgsky's *Pictures at an Exhibition* to tumultuous acclaim. He later transcribed, performed and recorded other works, including Stravinsky's *Firebird* suite, and Dvořák's 'New World' Symphony for solo guitar. He has also performed and published Beethoven's Violin Concerto arranged for guitar and orchestra. His own work for solo guitar, *Imaginary Forest*, was published in 1982. Never reluctant to undertake large-scale projects, Yamashita recorded the complete works of Fernando Sor on 16 CDs and transcriptions of Bach's sonatas, partitas and suites for unaccompanied flute, violin, cello and lute. He performs with phenomenal concentration, a technique which is as secure as it is virtuosic and a range of sound (in particular a dynamic range) which is arguably without equal.

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THOMAS F. HECK

Yamash'ta [Yamashita], Stomu [Tsutomu]

(*b* Kyoto, 15 March 1947). Japanese percussionist and composer. He entered the Kyoto Academy of Music in 1960 and in the following year joined both the Kyoto PO and the Osaka PO as a percussionist; at that time he also worked for Tokyo film studios. He made his solo début in Milhaud's Concerto with the Osaka PO in 1963. In 1964 he went to the Interlochen Arts Academy, Michigan, and then to the Berklee School of Jazz, Boston. He took freelance engagements with various orchestras, played jazz and appeared as a soloist, notably in the première of Heuwell Tircuit's Concerto with the Chicago SO at Ravinia Park, Chicago, in 1969. By this time his own work, *Fox*, for solo dancer, percussionist and tape, had received a television broadcast in San Francisco (November 1968). Yamash'ta's European reputation dates from his fiery, athletic participation in Henze's *El Cimarrón*, first performed at the 1970 Aldeburgh Festival. Henze subsequently wrote a solo piece, *Prison Song*, for Yamash'ta; other composers who have been stimulated by his energies include Takemitsu (*Blue Aurora*, *The Seasons* and *Cassiopeia*), Brouwer (*Exaedros II*) and Maxwell Davies (*Turris campanarum sonantium*). In December 1970 he formed the ensemble Come to the Edge, which became the centre of his compositional activities; the group's performances of 'floating music' featured Yamash'ta's *Keep in Lane*, *One Way* and *Hiroshima*, pieces drawing on various Eastern, South American, pop and avant-garde musics. Come to the Edge were involved in Yamash'ta's Red Buddha Theatre, which gave highly successful performances in London and Paris in 1973 of *The Man from the East*, a loud, vigorous collision between kabuki and rock. His other compositions include *Prisms* (for percussion, 1970), *Hito* (for any three instruments, 1970), *Red Buddha* (for chamber ensemble, 1971) and many film scores, including those for Ken Russell's *The Devils* (1971, with Maxwell Davies) and Robert Altman's *Images* (1972, with John Williams).

PAUL GRIFFITHS/R

Yampol'sky, Abram Il'ich

(*b* Yekaterinoslav [now Dnepropetrovsk], 11 Oct 1890; *d* Moscow, 17 Aug 1956). Ukrainian violinist and teacher. He studied the violin with Sergey Korguyev at the St Petersburg Conservatory, and also studied composition with Nikolay Sokolov, Jāzeps Vītols and Maximilian Steinberg. In 1920 he moved to Moscow and was assistant leader of the Bol'shoy Theatre orchestra. In 1922 he was appointed director of the orchestral and violin classes of the Moscow Conservatory, in 1926 he became a professor, and in 1936 head of the violin department. Later he also taught at the Gnesin

Institute, and from 1922 until it disbanded in 1936 was one of the directors and a member of the council of Persimfans. Yampol'sky was one of the founders of the modern Russian violin school, which developed from the teaching of Auer. Yampol'sky's teaching was based on a subtle combination of the performer's musical feeling and the all-round development of his mastery of the instrument. A distinctive feature of his method was to take the pupil from the elementary stages up to the completion of his artistic education. Yampol'sky described his methods and aims in his writings. Leonid Kogan, Yulian Sitkovetsky, Igor' Bezrodniy, Mikhail Fikhtengol'ts and Mark Lubotsky were among Yampol'sky's pupils. He wrote numerous transcriptions for violin and piano, cadenzas for the concertos of Beethoven, Brahms and Paganini, and edited the studies of Kreutzer, Dont, Paganini and others. He was named Honoured Art Worker of the RSFSR in 1937, and Doctor of Arts in 1940.

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I.M. YAMPOL'SKY/R

Yampol'sky, Izrail' (Markovich)

(*b* Kiev, 8/21 Nov 1905; *d* Moscow, 20 Sept 1976). Russian musicologist, violinist and teacher. Son of the cellist Mark Il'ich Yampol'sky (1879–1951), he studied at the Moscow Conservatory and in 1930 graduated from the violin class of his uncle, Abram Il'ich Yampol'sky. He took the *kandidat* degree in 1940 with a dissertation on violin fingering. He taught the violin at the Music Academy (1931–58), the Central Secondary Music School (1931–46), and at the Moscow Conservatory (1934–49), where from 1939 he also lectured on the history and theory of the violin. He was appointed a senior lecturer at the conservatory in 1940. He held several important editorial posts and in 1953 became a music critic for the Soviet Information Bureau. Yampol'sky contributed more than 1000 articles to Russian and foreign journals. He was known particularly for his book on the history of violin playing in Russia, *Russkoye skripichnoye iskusstvo* (1951), and for a book on the history of music in Yugoslavia (1958). He was responsible for compiling and editing a number of basic reference works, including the *Ėntsiklopedicheskiy muzikal'niy slovar'* (1959) and the biographical dictionary of Russian and Soviet musicologists, *Kto pisal o muzike* (with G.B. Bernandt, 1971–9).

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LEV GINZBURG/LYUDMILA KORABEL'NIKOVA

Yancey, Jimmy [James Edwards]

(*b* Chicago, 20 Feb 1898; *d* Chicago, 17 Sept 1951). American blues pianist. From the age of six he toured the USA and Europe as a singer and tap-dancer in vaudeville shows. He gave this up in 1915 to settle in Chicago, where he took up the piano. From around 1919 he performed in public but also played baseball in the professional African-American leagues, and from 1925 until just before his death he was groundskeeper at Comiskey Park for the Chicago White Sox baseball team. He played informally at clubs and rent parties, helping to establish the style known as boogie woogie and influencing Meade 'Lux' Lewis and Albert Ammons. He received some attention as a result of Lewis's recording of *Yancey Special* in 1936. In 1939–40 Yancey issued a series of his own recordings, including *Yancey Stomp* (1939, Victor) and other works composed by him years earlier. These highly regarded performances reveal a remarkable balance and expressivity despite Yancey's unassuming technique and limited harmonic and melodic resources. Unlike other boogie pianists, Yancey frequently altered his bass patterns in response to the right hand, producing shifting polyrhythms and varied bass lines. He suffered a stroke in 1941 but continued to play, even though the use of his left hand was restricted. In later years he continued to record, sometimes accompanying his own singing or that of his wife Mama Yancey with whom, in 1948, he appeared at Carnegie Hall.

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J. BRADFORD ROBINSON

Yang Liqing

(*b* Qingmuguan, nr Chongqing, Sichuan, 30 April 1942). Chinese composer and writer on music. He studied composition at the conservatories of Shenyang and Shanghai, from where he gained the MA. In 1980 Yang was the first Chinese composer to be sent abroad for study after the Cultural Revolution, taking courses in composition and the piano at the Hochschule für Musik in Hanover and graduating with honours. He became a teacher at

the Shanghai Conservatory on his return to China in 1983, becoming a professor and Chair of the Department of Composition and Conducting in 1991 and rising to vice-president in 1996. In 1990 he was guest professor at the Mozarteum in Salzburg. Yang has received many grants and commissions from institutions worldwide and his orchestral pieces have been performed in Asia and Europe. He has also lectured internationally on Chinese contemporary music. In his large-scale works he combines traditional Chinese instruments with a colourfully scored Western orchestra. After his years in Germany his compositions veered stylistically between Romanticism and modernism. A key figure throughout China in promoting knowledge of international contemporary music repertory and techniques, Yang has consistently supported and encouraged young Chinese composers.

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JOYCE LINDORFF

Yangqin.

Hammered dulcimer of the Han Chinese. The name *yang* in its original form means 'foreign'; *qin* is generic for string instruments. More recently, another character for *yang* meaning 'elevated' has come into public acceptance. The *yangqin* is also traditionally known as *hudie qin* ('butterfly qin', in reference to its double-wing shaped body) and *daqin* ('beaten qin').

The traditional instrument shell is trapezoidal in shape, with rounded ends and fluted sides of hardwood, its resonating chamber covered with a thin soundboard of white pine or other softwood (see illustration). Held against the soundboard by pressure of the strings are two rows of bridges, each row with seven or eight chessman-shaped bridges. The strings on older instruments are of copper (more recently of steel) and organized in two groups (left and right), each traditionally comprising a one-octave range of diatonically tuned pitches, with double (or more) courses of strings for each pitch position. Strings in the right group run from their tuning pegs, over a common nut, across their respective bridges (the right row), between the left row of bridges, across the left nut, and are fastened to pins on the left side of the instrument. Strings in the left group reverse this arrangement, running between the right row of bridges and then over the left row. The left row of bridges is positioned on the soundboard so as to divide its strings in a 2:3 relationship (such as 20 cm on the left side, 30 cm on the right). With this particular division, these strings are capable of sounding two pitches a 5th apart, one on each side of its bridge (e.g. *sol-re*, *la-mi* etc., on right and left sides respectively). A particularly distinctive characteristic of traditional tuning (especially in south China) requires that *ti* and *fa* be positioned on either side of the same bridge as a perfect 5th, *ti* roughly 50 cents flat (from equal temperament) and *fa* 50 cents sharp. Placement of the right row of bridges, however, requires no such precise positioning since only the strings on its left side are utilized (for lower octave pitches). Range on the traditional instrument is little more than two octaves, depending upon its numbers of bridges. In performance, it rests on a stand or table and is struck with two slender bamboo beaters (*qinzhu*).

The *yangqin* is an adaptation of the Persian Santūr, which was introduced to coastal areas of Guangdong province in south China late in the Ming dynasty (1368–1644). Mentioned frequently in the literature of the 18th to early 20th centuries, it was readily accepted into the local Cantonese and Chaozhou ensembles, where it remains an important instrument. It is also used to accompany narrative singing in Sichuan province, and in northern vocal genres such as *Erren tai*. In the 20th century it has been accepted into some *sizhu* ('silk-and-bamboo') ensembles in the Jiangnan area of central-eastern China.

When the new concert-hall music (*guoyue*) emerged in the mid-20th century, the traditional *yangqin* was enlarged in size (to about 100 cm in length for moderate-sized instruments) and given a wider range. On most models, a third row of bridges was added (to the far right for an extended lower range), bridge numbers were increased from 7 or 8 to 10 or more, and sliders or rollers were mounted under the strings (on both sides) to facilitate fine tuning and half-step pitch changes. On some very large present-day models, a fourth (and sometimes a fifth) row of bridges is present as well. These 'reformed' instruments have ranges of between three and four octaves, many with full chromatic capability.

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ALAN R. THRASHER

Yanguas, (Francisco) Antonio

(*b* Medinaceli, 12 April 1682; *d* Salamanca, 27 Oct 1753). Spanish composer. He was a choirboy at the collegiate church of Medinaceli from at least 1689. On 14 September 1706 he was appointed choir chaplain at the collegiate church of Alcalá de Henares, and early in 1708 *maestro de capilla* at S Cayetano, Madrid. At the end of that year he was also appointed *maestro de música* at the Colegio del Rey in Madrid, retaining the post at S Cayetano. On 30 April 1710 he was made *maestro de capilla* at the metropolitan cathedral in Santiago de Compostela; on 14 October 1718 he received a similar appointment at Salamanca Cathedral, and on 2 November that year he became professor of music at Salamanca University. He remained there for the rest of his life, retiring in 1740.

Yanguas was one of the most distinguished Spanish composers of the first half of the 18th century. The profound changes in style to be observed between his early and late compositions – in the use of instruments, in tonal and metrical practices and in the inclusion of recitatives and arias in villancicos and cantatas – reflect the changes taking place in Spanish music during the first decades of the century. His music, mostly sacred, shows his preference for polychoral works, most of them dating from 1710–40. His large-scale villancicos are among the most elaborate examples of the genre. *El señor de Israel* (*E-SA* 78.31), dated 1722 and probably composed for Corpus Christi Vespers, is for 12 voices (including four soloists), oboe, two violins and continuo; its 12 sections include an overture, two choruses and several recitatives and arias for one to four voices.

Yanguas's only known secular work, a large-scale allegorical cantata *A lo amoroso, a lo dulce* (1724) to a libretto by the cathedral harpist Santiago de Roxas, survives incomplete (E-SA 35.48). Yanguas also participated in the famous controversy surrounding Francesc Valls's *Missa 'Scala aretina'*.

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ÁLVARO TORRENTE

Yang Yinliu

(*b* Wuxi, 10 Nov 1899; *d* Beijing, 25 Feb 1984). Chinese musicologist. Yang grew up under the influence of local styles of traditional music in Wuxi, learning instruments from Daoist priests (including [Abing](#)) from the age of six and joining the élite Tianyun she music society. He was a fine performer of *Kunqu* vocal music and the *pipa* (plucked lute). Under the tuition of the American missionary Louise Strong Hammond, he then studied both Christianity and Western music theory, attending St John's University in Shanghai in 1923. He took up teaching, becoming professor of music at Chongqing, Shanghai and Nanjing during the troubled 1940s, and publishing many articles.

After the founding of the People's Republic of China in 1949, Yang's erudition was much needed, and he became head of the newly-formed National Music Research Institute of the Central Conservatory of Music (now the Music Research Institute of the Chinese Academy of Arts). Until the mid-1960s, in collaboration with other fine scholars (notably his cousin Cao Anhe), he managed to do remarkable research on both folk and élite traditions, including Beijing temple music, further work on the ritual ensemble music of his home city Wuxi, a detailed fieldwork survey in Hunan, and major collections and transcriptions of traditional notation. Meanwhile his monumental history of Chinese music, first in draft from 1944, was published, covering the whole of Chinese music history, and élite as well as folk genres, with unique erudition, though couched in the language of its time.

Punished in the Cultural Revolution (1966–76) like all academics and representatives of the 'Four Olds', he lived to see his history printed, and cultural and academic life restored to normal after the downfall of the Gang of Four. His deep historical knowledge and practical musicianship assure his seminal influence on Chinese music study today.

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STEPHEN JONES

Yang Yuanheng

(*b* Anping county, Hebei, 1894; *d* 1959). Chinese *guanzi* double-reed pipe player. A Daoist priest, Yang was one of many fine wind players in the ritual ensembles of the Hebei plain south of Beijing. After his temple was razed by the Japanese invaders in 1938, he supported himself by agricultural labour and petty trade. In the winters of 1945 and 1946 he was invited to teach the 'songs-for-winds' (*chuige*) ensemble of Ziwei village in nearby Dingxian county, itself later to make a national reputation. In 1950 Yang was invited to teach *guanzi* at the newly established Central Conservatory of Music, guiding many of the present generation of conservatory-style *guanzi* players, including Hu Zhihou.

While still a priest, he made many innovations in the repertory, using the flamboyant large *guanzi* which leads the songs-for-winds style rather than the smaller instrument of the more traditional music associations. Apart from traditional Daoist ceremonial pieces and classical 'standards' (*qupai*), he also played a more popular layer of folk and local opera pieces. He is also said to have popularized the 'opera mimicry' (*kaxi*) style.

See also [China](#), §IV, 4(i).

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STEPHEN JONES

Yaniewicz, Felix.

See [Janiewicz, Feliks](#).

Yanks, Byron.

See [Janis, Byron](#).

Yannay, Yehuda

(*b* Timișoara, 26 May 1937). Israeli-American composer of Romanian birth. He emigrated to Israel in 1951 where he studied with Boskovitch (1959–64). Soon considered one of Israel's leading avant-garde composers, a Fulbright Fellowship enabled him to pursue further studies at Brandeis University (MFA 1966), where his teachers included Arthur Berger and Ernst Krenek, and the University of Illinois, Urbana-Champaign (DMA 1974) where he studied with Salvatore Martirano, among others. His doctoral dissertation on the music of Ligeti and Varèse proved influential to his later compositional style. In 1970 he joined the composition department at the University of Wisconsin, Milwaukee, and in 1971 founded the Music from Almost Yesterday concert series, dedicated to the performance of contemporary music. He has appeared as a guest lecturer, composer and conductor at festivals and conferences in the USA, Europe and Brazil. While his creative roots are European, by the early 1980s his music had become increasingly American. His compositions favour a postmodern synthesis of elements of 20th-century modernism and a concern for the 'here and now'.

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Dramatic and multimedia: Houdini's Ninth (theatre piece), escape artist, db, 1969 [rev. for film, 1973, collab. E.J. Clark]; Wrapap (theatre piece), female actor, amp aluminium sheet, yannachord, 1969; Coheleth (Bible: *Ecclesiastes*), choir, elec processed sound environment, 1970, collab. J. Spek; American Sonorama (ballet, choreog. A. Nassif), 1975–6; Autopiano (Piano Minus Pianist), actor, pf, 1976; All

Our Women (chbr op, Yannay), 1981; Jidyll (film, Yannay, dir. R. Blau), 1990; Celan Ensembles 'In Madness there is Order' (music video), 1992, collab. Fortier [based on Celan Ensembles, 1988]; I can't fathom it, vc, slide projections, 1993, collab. M. Mellott

Inst ens: 2 Frags., vn, pf, 1966; Mirkamim (Textures of Sound), orch, 1967; Mutatis mutandis, 6 insts, 1968; Per se, conc., vn, 7 insts, 1969; preFIX-FIX-sufFIX, hn, bn, vc, 1971; Bug Piece, any insts, live insects, 1972; The Hidden Melody (Nigun haganuz), hn, vc, 1977; Concertino, vn, chbr orch, 1980; 3 Jazz Moods, sax, tpt, jazz ens, chbr ens, 1982; Trio, cl, vc, pf, 1982; Im Silberwald, trbn, glass harmonica, tape, 1983; Nine Branches of the Olive Tree, rec, b cl, gui, perc, 1984; Duo, fl, vc, 1991; 5 Pieces, s sax, cl, mar, 1994; Exit Music at Century's End, orch, 1995; Loose Connections, vn, cl, db, 1996; Marrakesh Bop, fl, gui, 1999

Vocal: The Chain of Proverbs (cant., J.I. Zabara 1962;), youth chorus, 1962; Spheres (Y. Amichai), S, 10 insts, 1963; Incantations (W.H. Auden), 1v, pf, 1964; Dawn (A. Rimbaud), mixed chorus, 1970; Departure (Rimbaud), 9vv, 5 insts, 1972; At the End of the Parade (W.C. Williams), Bar, 6 insts, 1974; A Noiseless Patient Spider (W. Whitman), women's choir, 1975; 5 Songs (Williams), T, orch, 1976–7; Le campane di Leopardi (G. Leopardi), chorus, glass harmonica, 1979; Eros Reminiscid (C.P. Cavafy), 1v + pf, 1981; Celan Ensembles (P. Celan), T, chbr ens, 1986–92; Geometry of Aloneness (M. Mellot), 1v, glass harmonica, slide projections, 1996

Solo inst: Music for Pf, 1962; Permutations, perc, 1964; Statement, fl, 1964; Continuum, pf, 1966; Coloring Book, hp, 1969; 7 Late Spring Pieces, pf, 1973 [orchd 1979]; Pf Portfolio, 1994–;

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BURT J. LEVY

Yannidis, Costas.

See Constantinidis, Yannis.

Yanovs'ky (Siegel), Borys Karlovych

(*b* Moscow, 19/31 Dec 1875; *d* Kharkiv, 19 Jan 1933). Ukrainian composer, conductor and critic. A graduate of Kiev University (1903) he studied music privately with E. Ryb and worked as a conductor and critic in Kiev until 1910. He then continued these activities in St Petersburg and then Moscow where he conducted at the Zimin Private Opera (1916–17). In 1918 he settled in Kharkiv where he added teaching (at the Musical Dramatic Institute) to his activities. His opera *Vybukh* ('Explosion') was the first Ukrainian opera on a revolutionary theme, while his last opera, *Duma chornomors'ka* ('Duma of the Black Sea'), is a grand opera based on

Ukrainian folk music and is dedicated to Verdi. Polish and Turkish materials are also used to characterize the various national elements of the plot.

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10 ops incl.: Sorochyns'kyy yarmarok [The Fair at Sorochinsky] (after N.V. Gogol'), 1899; Sestra Beatrysa [Sister Beatrice] (after M. Maeterlinck), 1907, Kiev; Ved'ma [The Witch] (after A.P. Chekov), 1916, Zimin Theatre, Moscow; Vybukh [Explosion], 1927, Khar'kiv; Duma chornomors'ka/Samiylo kishka [Duma of the Black Sea] (4, after Ukr. folk dumas), 1929, Kiev

Inst: Vostochnaya syuita [Eastern Suite], orch, 1896; Andante, orch, 1899; Viy, poem, orch, 1899; Favni i pastukha [The Faun and the Shepherdess], orch, 1902; Aria of the Eighteenth Century, vc, pf, 1908; Suite, pf, 1924; Intermezzo on Ukrainian Themes, str qt, 1928; Zazdravnaya, orch, 1931

Other works incl.: 2 ballets, choral works, songs (A. Blok, M. Lermontov and K. Bal'mont), Ukr. folksong arrs.

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VIRKO BALEY

Yanov-Yanovsky, Dmitry Feliksovich

(b Tashkent, 24 April 1963). Russian composer. He studied with his father Feliks at the Tashkent Conservatory, graduating in 1986. During this period he also travelled to European Russia where he benefited from the advice and support of, among others, Schnittke and Denisov. It was through the latter's intervention that Dmitry Yanov-Yanovsky's music began to be heard abroad: in 1991 his *Lacrymosa* for soprano and string quartet was given special mention at the 4th International Competition for the Composition of Sacred Music in Fribourg, Switzerland, where it was performed by the Arditti Quartet and Phyllis Bryn-Julson. In 1993 he took part in the Summer Academy at IRCAM and since then his music has been heard in many countries. Of particular importance has been his association with the Kronos Quartet who, in addition to performing *Lacrymosa* with Dawn Upshaw, have given the first performances of four other works including *Conjunctions* (1995), a concerto for string quartet, orchestra and tape. A more unusual facet of his musical personality is heard in his cycle of five pieces utilizing the Central Asian cimbalom called a *chang*. The composer taught himself to play this instrument; the last piece in the cycle – *Chang-Music V* – was first performed by him and the Kronos Quartet. Other works reflect aspects of his early years in Tashkent: *Awakening* (1993) makes evocative use of the Muslim call to prayer, while *Takyr* (1995) plays with the sound of traditional Uzbek percussion instruments. *Come and Go*

(1995) and *Hommage à Gustav Mahler* (1996) reflect more Western interests not only in their texts – the former is an ‘étude for the stage’ after Beckett – but in their respective stylistic allusions to post-Weberian modernism and late German Romanticism. Broadly speaking, Dmitry Yanov-Yanovsky is a composer of acute sensitivity who favours a refined beauty of sound and emotional intensity.

WORKS

(selective list)

Stage: *Come and Go* (étude for stage), 1995, Tashkent, Ilkhom Theatre, 26 April 1996; *The Little Match-Girl* (ballet for children), 1996–7

Orch: *Conc.*, pf, chbr orch, 1983; *Sotto voce*, 1993; *Ritual*, 1994; *Conjunctions*, str qt, orch, tape, 1995; *Takyr*, 6 perc, str, 1995

Vocal: *Anno Domini* (A. Akhmatova), S, pf, 1985; *Autumn Rain in the Darkness ...* (M. Basho), S, chbr orch, 1987; *Thread* (Omar Khayyam), 1v, dancer, 10 musicians, 1989; *Lacrymosa*, S, str qt, 1991; *Hommage à Gustav Mahler* (F. Rückert, 4 songs), S, str qt, 1996; *Moon Songs* (F. García Lorca), S, 2 pf, 1996; *Wiegenlied für Heidelberg*, S, fl, gui, vn, perc, 1996

Chbr and solo inst: *Bagatelles*, pf, 1982; *Str Qt*, 1985; *Coda*, gijak, chang, 1986; *Cadenza*, pf, 1988; *Solo*, vn, 1988; *Epilogue*, str qt, pf, 1989; *Chang-Music I*, chang, 1990; *Chang-Music II*, 2 pf, 1990; *Madrigal*, vc, 1990; *Chang-Music III*, str trio, 1991; *Fragments of Birdlife*, rec, 1991; *Haiku for Gert Sorensen*, perc, 1992; *Presentiment*, chbr ens, tape, 1992; *Sounding Darkness*, fl, ob, glass harmonica, va, vc, 1992; *Awakening*, str qt, tape, 1993; *Chang-Music IV*, str qt, 1993; *Chbr Music*, 12 pfmrs, 1993; *Chang-Music V*, chang, str qt, 1994; *Facets*, org, 1996; *Lux aeterna*, vn, chbr ens, 1997

Principal publisher: Boosey & Hawkes

GERARD McBURNEY

Yanov-Yanovsky, Feliks

(*b* Tashkent, 28 May 1934). Russian composer. Born to Russian-speaking parents of partly Polish-Jewish extraction, he studied the violin and composition at the Tashkent Conservatory, graduating in 1957 and 1959 respectively. He pursued a career as a violinist for a while: firstly in the Uzbek State SO (from 1954) and later as a member of the Uzbek Radio String Quartet. In 1961 he was appointed to teach at the Tashkent Conservatory and subsequently became professor of composition there. His works immediately suggest that he is a composer of Western sympathies – he has written symphonies, string quartets, set Latin texts from the Catholic tradition and written an opera after Anouilh. But given that he has spent his life in Asia, this alliance is in fact unusual and not typical of his background. Although Western music exerted a strong appeal on Soviet composers during the period during his younger years, Yanov-Yanovsky was doubly isolated by his existence in the then musically provincial Tashkent. His creative reaction to this political and geographical isolation was not protest but a patient construction of very personal musical bridges which reach out towards the European and even Russian traditions to which he felt closest and from which he might otherwise be separated. The result is a language of subtle culture and emotional generosity, in

which surface modesty and reticence mask impressive strength and commitment of utterance. His particularly muscular and passionate string writing reflects his experience of playing the symphonic and chamber music of the Austro-Germanic tradition. It would, however, be wrong to suggest that he has ignored the Asiatic traditions which surround him: he has set texts by Asian writers and, more importantly and generally, he has brought an Eastern perspective to his forays into the Western mind.

WORKS

(selective list)

Ops: *Petrushka-inostranets* [*Petrushka is a Foreigner*] (children's op, 1, after S. Marshak), 1979; *Orkestr* [*The Orchestra*] (2, after J. Anouilh), 1991

Inst: *Conc. grosso no.1*, str qt, chbr orch, 1969; *Conc.*, orch, 1973; *Sym. no.1*, orch, 1982; *Sym. no.2*, orch, 1986; *Simple Conc. (Conc. grosso no.2)*, vn, va, vc, str, 1989; *De Profundis (Sym. no.4)*, orch, 1990; *Brass Qnt no.1*, 1991; *Fabula (Vn Conc. no.3)*, orch, 1992; *Sostenuto*, str qt, 1993; *Violet Light, Late Evening*, fl, 1993; *Brass Qnt no.2*, 1994; *Music for Fl and Chbr Ens*, 1995; *Hommage à FGL*, 8 vc, 1996; *Silhouette*, chbr ens, 1996

Vocal: *Elegii (S. Fucao)*, S, fl, cl, bn, vn, va, vc, pf/hpd, 1974; *Triptych (A. Aripov)*, Bar, fl, vib, vc, 1978; *Sym. no.3 (F. García Lorca)*, Bar, hpd, str, 1987; *Rubaiyat (Omar Khayyam)*, Bar, orch, 1990; *Missa Brevis*, S, str qt, 1992; *Dies Irae*, S, Mez, T, B, chbr chorus, org, chbr ens, 1994; *Tak mnogo lunī segodnya [So Much Moonlight Today]* (triptych, Chin. poets), S, fl, vn, 1994; *Ad vitam (Kyrie, Gloria, Sanctus, Agnus Dei)*, Mez, perc ens, 1995; *Cantate Domino*, S, 14 insts, 1995; *Ne znayu, gde ... [I Know not Where ...]* (E. Verkhan, trans. V. Bryusov), S, 2 pf, 1996; *Requiem*, S, Mez, T, B, chorus, perc, str, 1996

About 40 film scores, 15 incid music scores, music for children, pieces for Uzbek trad. insts, songs

Principal publishers: Boosey & Hawkes

GERARD McBURNEY

Yanowski, Feliks.

See Horecki, Feliks.

Yap.

See Micronesia, §II, 6.

Yaraví.

Probably a Spanish variant of the Quechua word 'harawi' (or *harahui*) which, in pre-Conquest times, meant any melody or sung narrative, particularly those chanted by *haravecs*, the official rhapsodists of the Inca court. Over the centuries this Andean genre has taken on a lyrical elegiac character with a principal theme of the anguish of lost or unrequited love. Frequently set in either a simple two-part (AA') or a rounded binary (ABA')

form with regular phrase structures, the *yaraví* characteristically exploits the major and relative minor bimodality inherent in its essentially pentatonic tonal framework; although 3/4 metre occurs regularly, multi-metre schemes reflect the melodic flow of many expressive examples. Several composers, including Ginastera (*Impresiones de la Puna*, 1934) and Luis H. Salgado (Symphony no.1 'Ecuatoriana', 1945–9), have set the *yaraví* for chamber ensemble or orchestra. *Yaravís* were published, in musical score, as early as the 1880s by Marcos Jiménez de la Espada.

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JOHN M. SCHECHTER

Yardbirds, the.

English rock band. It was formed in London in 1963 by the art school students Keith Relf (22 Mar 1943–76; vocals and harmonica), Jim McCarty (b 25 July 1943; drums), Paul Samwell-Smith (b 8 May 1943; bass guitar), Chris Dreja (b 11 Nov 1945; rhythm and bass guitars) and Anthony 'Top' Topham (lead guitar) who was replaced by [Eric Clapton](#) (b 1945). They began playing covers of rhythm and blues standards, and replaced the Rolling Stones as the house band at the Crawdaddy Club in Richmond, where they made a live recording with Sonny Boy Williamson (i). Their early live performances were distinguished by extreme volume, quick tempos, energy and raw power, which was captured on *Five Live Yardbirds*, recorded at the Marquee in London (1965). Even in the studio their frenetic style came across, especially in the characteristic climatic point of such songs as *I'm a man*, *I ain't done wrong*, *Lost Woman* and *Shape of Things*, where repeated quavers, increasing volume and octave leaps in the bass increased the tension.

With the exception of Clapton's prominence on *Got to hurry*, Relf's harmonica was usually the main solo instrument. When [Jeff Beck](#) (b 1944) replaced Clapton (1965) the guitar became the real focus of the music; Beck's experimental, extroverted style, along with the group's new interest in a wider variety of music, changed their sound. The influence of Indian music is heard in the riffs to *Heart Full of Soul*, *Over*, *Under*, *Sideways*, *Down* and *Happenings Ten Years Time Ago*, while *Still I'm sad* shows traces of Gregorian chant. With these songs the band pioneered the psychedelic sound; the album *Yardbirds* (Columbia 1966) is an important document of this style. *Happenings Ten Years Time Ago*, with its heavy use of echo, indecipherable talking and laughing during the wailing guitar solo and lyrics in which the protagonist is 'sinking deep into the world of time', is the most fully developed example of their psychedelic style, and was made after Jimmy Page (b 1946) had joined the group in 1966, first on bass guitar, then briefly joining Beck on lead guitar before eventually replacing him the following year. Page continued the experimental direction in pieces such as 'White Summer' (*Little Games*, Columbia, 1967) and 'I'm confused' (*Yardbirds*, Col., 1968); both these songs (the latter as 'Dazed and Confused') became staples in the repertory of the New Yardbirds, later

renamed [Led Zeppelin](#), which Page formed to succeed the Yardbirds after its demise in 1968.

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J. Platt, C. Dreja and J. McCarty: *Yardbirds* (London, 1983)

SUSAN FAST

Yardumian, Richard

(*b* Philadelphia, 5 April 1917; *d* Bryn Athyn, PA, 15 Aug 1985). American composer of Armenian descent. Already familiar with Armenian folk music and the classical repertory, he composed his first piece at the age of 14 and in his late teens studied music independently, with the encouragement of Stokowski and Iturbi. In 1936 he became a member of the Swedenborgian Church and later served as music director of the Lord's New Church, Bryn Athyn; his religion was among the most important influences on his works. He began his formal training in 1939, studying harmony with William Happich, counterpoint with H. Alexander Matthews, and the piano with Boyle until 1941. He attended Monteux's conducting school in 1947 and studied with Virgil Thomson briefly in 1953. He was closely connected with the Philadelphia Orchestra from 1951 to 1964, during which time the orchestra gave almost 100 performances and made four recordings of his works.

Throughout his career Yardumian strove to create his own personal compositional language, influenced by Appalachian ballads and by the sonorities and techniques of Debussy, as well as by Armenian music. He formulated a system of 12 notes based on superimposed 3rds built from alternate black and white notes of the keyboard ('quadrads'). The resulting homophonic free chromaticism is apparent in the Violin Concerto, the Chromatic Sonata and other works written between 1943 and 1954. After *Cantus animae et cordis* (1955) his work took a new direction, with a period of intense study of medieval and Renaissance modality and polyphony and of the music of Bach. Works such as the Mass are characterized by the use of folk melodies and liturgical chants of Armenia.

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(selective list)

Orch: Armenian Suite, 1937, last movt added 1954; Sym. Suite, 1939; 3 Pictographs of an Ancient Kingdom, 1941; Desolate City, 1943–4; Vn Conc., 1949, 2nd movt added 1960; Sym. no.1 (Noah), 1950, rev. 1961; Epigram: William M. Kincaid, fl, str/str qt, 1951; Passacaglia, Recitatives and Fugue (Pf Conc.), 1957; 2 chorale preludes: Jesu meine Freude, Nun komm der heiden Heiland, 1978 [arrs. of org works]

Chbr and vocal inst: Sym. no.2 'Psalms' (Ps cxxx), Mez/Bar, orch, 1st movt 1947, last movt 1964; Poem, To Mary in Heaven (R. Burns), Mez/Bar, pf, sketched 1952, orchd 1979; Create in me a Clean Heart (Ps li, other Old Testament texts), Mez/Bar, SATB, 1962; Magnificat, SSAA, 1965; Mass 'Come Creator Spirit', Mez/Bar, chorus, congregation, orch/org, 1965–6; The Story of Abraham (orat, Bible: *Genesis*, trans. P.N. Ochner), S, Mez, T, Bar, SSAATTBB, orch, film, 1968–

71, rev. 1973; *Der Asdvahdz* (G. Narekatsi), Mez, hn, hp, 1983; *Hrashapar*, SATB, orch/org, 1984; c100 chorales, SATB, 1944–85

Chbr and solo inst: 3 Preludes, pf: Wind, 1938, Sea, 1936, Sky, 1944, orchd 1945; Dance, pf, 1942; Chromatic Sonata, pf, 1946; Prelude and Chorale, pf, 1946; Monologue, vn, 1947; Fl Qnt, 1951, arr. fl, str; Cantus animae et cordis, str qt, 1955, arr. str, 1955; org works

Principal publisher: Elkan-Vogel

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MARY KINDER LOISELLE

Yarkov, Pyotr (Glebovich)

(*b* Seltso village, Bronnitsiy district, nr Moscow, 1875; *d* Moscow, 18 Dec 1945). Russian tenor folk singer and folk choir leader. He was originally a joiner and later became an agronomist and a journalist. He loved traditional song and knew several hundred Russian folksongs by heart. In 1919 he organized a choir which improvised Russian village songs in a traditional manner, singing in parts; his aim was to preserve folksongs as a living art by staging rather than arranging them. His skill in doing this was acknowledged by many distinguished Russian composers, writers and ethnomusicologists. During the Soviet period, small regional choirs such as Yarkov's became state folk choirs and provided models for other regional 'folklore' groups in the northern Russian, Voronezh, Ural' and Don regions. With Mitrofan Pyatnitsky (1864–1927) and Ol'ga Kovaleva (1881–1962), Yarkov was one of the leading exponents of staged folksong in Russia.

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IZALY ZEMTSOVSKY

Yarustovsky, Boris Mikhaylovich

(*b* Moscow, 2/15 May 1911; *d* Moscow, 12 July 1978). Russian musicologist. He graduated from the history and theory department of the Moscow Conservatory in 1937, and completed postgraduate studies there under Valentin Ferman in 1941. He took the doctorate in 1952 with a dissertation on the dramaturgy of Russian opera. After serving in the Soviet army (1941–6), he headed the cultural section of the Central Committee of

the Soviet Communist Party (1946–58). From 1948 he taught at the Moscow Conservatory, where he was appointed professor in 1956; he joined the Institute for the History of the Arts as director in 1959, becoming senior research fellow in 1961. A member of the Union of Soviet Composers from 1938, he was its secretary (1968–74). He was also secretary to the executive committee of UNESCO (1969–73), and a member of the International Music Council of UNESCO (1972–8).

Yarustovsky wrote primarily on the music of Tchaikovsky, but his interest covered music from both Russia and abroad. He was especially concerned with opera, and his last book, *Ocherki po dramaturgii operi XX veka* (1971–8) can be seen as the summation of his work in this field. In following Asaf'yev's *intonatsiya* theory, Yarustovsky substantiated the idea of musical drama and the melody–genre conflict in opera. He also undertook work on the symphony, again with special reference to Tchaikovsky: his book on the contemporary symphony (1966) was the result of his earlier appreciation of Tchaikovsky's symphonies (1961). He was also the initiator and editor-in-chief of *Muzika XX veka: ocherki*, in which he attempted to break down the barrier that had for so long separated Soviet music from that of other countries, uniting them into a single study.

Yarustovsky did not confine himself to musicology and history in his academic and popular work; there is invariably an aesthetic and ideological aspect in his writings. Musicality and the capacity for aesthetic feeling are combined with an attempt to describe the artistic event within a strict scheme of appraisal dictated by the norms of socialist aesthetics and by the prevailing conditions of the state ideology. Thus his role in musical life was not limited by his own status as an academic. As a responsible member of the chief party organ, he came to wield an influence over the reception of other composers' works and writings. Yarustovsky represented Soviet musical thinking abroad at numerous symposia and festivals, and his activities within UNESCO helped to broaden the international contacts available to Soviet musicians. Yet in this sphere he remained faithful to his belief in the necessity of an ideological dimension in response to any event in musical culture.

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Yashiro, Akio

(*b* Tokyo, 10 Sept 1929; *d* Yokohama, 9 April 1976). Japanese composer. He studied composition privately with Saburō Moroi from 1940 and then entered the National University of Fine Arts and Music, where he was a pupil of Hashimoto, Ifukube and Ikenouchi (composition) and Kreutzer (piano). In 1949 he graduated and in May 1951 he began to teach at the university. Within a few months, however, he had left for Paris, where he studied at the Conservatoire until 1956, his teachers including Boulanger, Aubin, de la Presle, Noël Gallon and Messiaen; he gained a *premier prix* for harmony in 1954. On his return he resumed teaching at the university, while also teaching at the Tōhō Gakuen School of Music from 1958.

Yashiro's music distinctly shows the influences of French academicism in the tradition of Les Six and of his teachers; besides this, his works are often characterized by a sentimental lyricism. He was primarily a composer of 'absolute' instrumental music. In 1956 he won the Mainichi Music Prize

for his String Quartet (1954–5), and he received Otaka prizes in 1960 for his Cello Concerto and in 1967 for his Piano Concerto, which also won the Japanese government Art Festival prize. Other notable works of his include the Sonata for two flutes and piano (1957), the Symphony (1958) and the Piano Sonata (1961). *Orufeo no shi* [The Death of Orpheus] (Tokyo 1977) is a collection of essays demonstrating his penetrating insights into contemporary music. His works are published by Ongaku-no-Tomo Sha. (K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century], Tokyo, 1999, pp.262–3).

MASAKATA KANAZAWA

Yasser, Joseph

(b Łódź, 16 April 1893; d New York, 6 Sept 1981). American musicologist of Polish birth. After studying the piano with Jacob Weinberg in Moscow, he attended the Imperial School of Commerce (graduating in 1912) and the Moscow Conservatory (MA 1917), where he studied the piano with Alexander Goedicke, organ with Leonid Sabaneyev and theory with M. Morozov. While directing the conservatory's organ department (1918–20), he served as organist for the Bol'shoy and occasionally performed at the Moscow Art Theatre; he then worked as a lecturer for the Siberian Board of Education (1920–21) and music director of the Shanghai Songsters' Choral Society (1921–2). He emigrated to the USA in 1923 and, following a concert tour, he settled in New York, working as organist at the Free Synagogue (1927–8), Temple Emanu-El (1928–9) and as organist and choirmaster at Temple Rodeph Sholem (1929–60) and the Cantor's Institute of the Jewish Theological Seminary of America (1952–60). He was a founding member and vice-president (1931–42) of the American Library of Musicology, and chairman of both the musicological committee of Mailamm (the American Palestine Music Association, 1934–9) and the New York chapter of the American Musicological Society (1935–7), of which he was a founding member; he also served on the National Jewish Music Council (1944–60) and the Jewish Music Forum (1945–55). He retired in 1960, after which he led a rather reclusive life.

From 1930 Yasser wrote on various theoretical and historical aspects of Jewish music, including an article on the Biblical *magrepha* (1960), which he interpreted to be a noise-making signal instrument rather than an organ, as commonly believed. Among his theoretical works, *A Theory of Evolving Tonality* (1932) and *Medieval Quartal Harmony* (1937–8), which were published by the newly founded American Library of Musicology and which were considered controversial, remain his most important contributions.

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ISRAEL J. KATZ

Yasukawa, Kazuko

(*b* Hyōgo, 24 Feb 1922; *d* Tokyo, 12 July 1996). Japanese pianist and teacher. While a baby she was taken to Paris and brought up there. At the age of ten she was admitted to the Paris Conservatoire and studied with Lazare Levy, receiving the *première prix* in 1937 and also winning the first prize at the International Competition for Female Musicians in Paris in the same year. Returning to Japan in 1939, she made a sensational *début* the following year, and continued to play frequently until her retirement in 1982. She began to teach at the Tokyo School of Music (now the Tōkyō Geijutsu Daigaku) in 1946 and was a professor from 1952 until her retirement in 1989; her students included Kiyoko Tanaka and Izumi Tateno. In 1980 she was one of the founders of the Japanese International Music Competition. In a musical culture traditionally dominated by German influence, Yasukawa was the first musician in Japan to represent the French school, and through her teaching and editions she successfully promoted the music of Chopin, Debussy and Ravel. After 1971 she served frequently on the juries of various international competitions, including the Marguerite Long-Jacques Thibaud, the Queen Elisabeth and the Warsaw Chopin competitions. She received numerous international prizes and in 1967 was admitted to the Légion d'Honneur.

MASAKATA KANAZAWA

Yatga [yataga, yatuga].

Mongolian half-tube zither with movable bridges. Traditionally, the instrument varies in size and tuning even within one ethnic group, as evidenced by two Chahar Mongol instruments collected by Haslund-Christensen this century: one, now in the National Museum, Copenhagen, measures 114.5 cm long by 21.6 cm wide; a second, in the Swedish Ethnographical Museum, Stockholm, measures 153.4 cm long by 22 cm wide. The tuning of the instrument used by Sünit Mongols was pentatonic in the sequence of the Chinese *zhi* mode, using the harmonic series 45-123. Similarly, the ten-string Ordos Mongol zither described by van Oost (1915–16) lacked the *mi* and *ti* of the Western solmization series.

The earliest documentation of the classical Mongolian term *yatuga* (or *yatugan*) occurs in a Mongolian-Chinese dictionary of 1389, where it is paired with the Chinese *zheng*, an instrument described in the *Yüan shih* (1370), a history of the Yüan (Mongol) dynasty, as having 13 strings. It was also used in the Mughal courts of Central Asia. Persian sources use the Mongolian word 'yatugan' for a zither with movable bridges, and a 15th-century poem written in old Uzbek (Chagatay) also mentions the *yatugan*. An 18-century source refers to a Kalmyk *yattagan* with gut strings. Mongolian sources of the 19th and early 20th centuries describe a *yatga* with 14 strings. During the Qing dynasty (1644–1911), the 12-string *yatga* was a court instrument, the number of strings symbolizing the 12 ranks within the palace. It was used to entertain the aristocracy and also was played by the aristocracy. The ten-string *yatga* was played by Living Buddhas and consequently surrounded by ritual. Three recently discovered 18th- and 19th-century song manuscripts for performance in Nomyn Khan monasteries contain notations for the *yatga*. The ten-string *yatga* was also

used during worship at ritual cairns or *oboo* and during sports, such as horse racing, held on such occasions.

The *yatga* appears in epics and legends in relation to both court and religious contexts. The Kalmyk heroic epic-cycle *Janggar* tells how a 16-year-old princess played on the seven lower bridges of a *yatga* which had 82 bridges and 8000 strings. It was used for interludes during recitations of Buryat epics and, as with other Mongolian instruments, was played to animals to persuade a mother to accept her rejected young.

Traditionally, the musician knelt on the ground to perform, laying the narrower end of the *yatga* on his thigh and supporting the wider end on the ground. Some Mongol groups made strings from a goat's small intestines, after a process of stretching, boiling and drying. Others used horsehair, as on the Tuvan *chadagan* and Kazakh *zshetigan*. In Inner Mongolia, horsehair was replaced by silk and, more recently, metal wound around gut or metal. The Inner Mongolian *yatga* has two rows of bridges (fig.1). Strings may be plucked by the nails. In addition, a variety of plectra have been used including leather caps (for thumb and finger) to which is attached a small piece of horn.

The *yatga* was used in ensembles in Urga (now Ulaanbaatar) in 1923. During the early years after the communist revolution of 1924, the *yatga* fell into disuse, probably because of its traditional aristocratic and religious connections. According to Berlinsky (1933) the instrument almost completely disappeared. It was revived as a 'national' instrument of the Mongolian People's Republic during the 1950s, with Korean-style instruments (see [Kayagum](#)). The 13-string *yatga* now used to accompany singing and played in instrumental ensembles has a single row of bridges (fig.2). Seated on a chair rather than on the floor, the player rests the instrument on the knees with it sloping downwards to the floor on his or her left, or plays an instrument supported by legs or a stand. The right-hand fingernails are used to pluck the open strings. The left-hand fingers apply pressure to the strings which pass over small bridges, each wedged between a string and the soundboard, to produce vibrato, pitch alterations (accidentals), and other embellishments as well as special plucking effects.

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CAROLE PEGG

Yatuhasi [Yatsuhashi] Kengyō

(*b* Iwaki, Hukusima Prefecture, or Okura, Hukuoka Prefecture, c1614; *d* Kyoto, 12 June 1685). Japanese composer and *koto*, *shamisen* and *kokyū* player. He inaugurated the *sōkyoku* tradition. He was a member of the guild of professional blind musicians, and his name changed as he ascended in rank there. He was originally called Jōhide (with the rank of *zato*), in 1636 he became Yamazumi (with the rank of *kōtō*) and in 1639 he became known as Kaminaga Kengyō Zyōdan (Kengyō being the highest-ranked title in the guild). Finally, some time before 1657 he changed his name to Yatuhasi Kengyō. He began his career as a *shamisen* player in Osaka. When he moved to Edo he learnt to play the *tsukushi-goto* style of *koto* music from the master musician Hossui (or Hōsui), a disciple of Kenjun (?1534–?1623), the founder of this style. The invention of a new *koto* tuning system called *hira-jōshi*, which includes half steps, is attributed to Yatuhasi.

According to a book of *koto* notation, *Sōkyoku taiisyō* (Edo, 1792), Yatuhasi composed a set of 13 *koto kumiuta* (*Huki*, *Kiritubo*, *Kokorozukusi*, *Kumoi no kyoku*, *Kumo no ue*, *Ougi no kyoku*, *Siki no kyoku*, *Suma*, *Tenga taihei*, *Umegae*, *Usugoromo*, *Usuyuki* and *Yuki no asita*) to texts by his patron, Lord Naito of Iwaki. These pieces marked a turning-point in the development of the *sōkyoku* and *jiuta* traditions, separating them from the older *tsukushi-goto* tradition, which maintained a strong connection with *gagaku*. They have become the core of the *sōkyoku* tradition. Other pieces by Yatuhasi include two other *koto kumiuta* (*Koryu siki genzi* (also attributed to Ikuta) and *Otu no kumi*), three *danmono* (*Hatidan no sirabe*, *Midare* and *Rokudan no sirabe*) and the *rōsaimono* *Kumoi rōsai*.

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YOSIHIKO TOKUMARU

Yavorsky, Boleslav Leopoldovich

(*b* Kharkov, 10/22 June 1877; *d* Saratov, 26 Nov 1942). Russian musicologist, music educator and pianist of Polish descent. He graduated from the Kiev College of Music, having specialized in the piano with Pukhal'sky (1894–8); he also studied mathematics at Kiev University, 1897–8. He then attended the Moscow Conservatory (1898–1903), studying the piano (with N.Ya. Shishkin) and composition (with Ippolitov-Ivanov and Taneyev) and attending Smolensky's course in the history of Russian church music. From 1921 to 1931 he was a member of the State Academy of Artistic Studies (later the State Academy of Arts), and in 1941 he was awarded an honorary doctorate.

Yavorsky's career embraced an extremely wide variety of activities. From 1903 onwards he took an active role in the Music-Ethnography Commission, which promoted the collection, study and teaching of folksong. He took a special interest in music education: he was a founder of the Moscow (1906) and director (1917–21) of the Kiev *narodniye konservatorii* ('people's conservatories'), which were created to disseminate knowledge of music among wide sectors of the population. Together with the singer M.A. Deysha-Sionitzkaya, he was the organizer of 'Muzikal'niye vïstavki' ('Musical Exhibitions') from 1907 to 1911, concerts programming lesser-known works by Russian and West European composers. As a pianist he gave many concerts, both as a soloist at concerts organized by the Association of Contemporary Music, Moscow, in the 1920s and as an ensemble player (with the soprano Nina Koshetz and with the Stradivari Quartet among others). Between 1921 and 1930 he occupied leading posts in governmental organizations, in which he contributed to the reform of musical education. From 1932 to 1939 he worked for the publishing house Muzgiz as an editor. He also composed an opera, orchestral and piano works and romances, and arranged folksongs.

Yavorsky was an outstanding teacher. During the course of his career he taught the piano, conducting, composition, the history of performance styles and theoretical subjects. He worked at a number of institutions, among them the Moscow People's Conservatory (1906–16), the Kiev State Conservatory and People's Conservatory (1916–21), Kiev University (1920), Moscow University (1929–30), the opera studio of the Bol'shoy

Theatre (1930–31), the First Moscow Technical College of Music (1921–30) and the Moscow State Conservatory (1938–42). His many distinguished pupils include the musicologists Al'shvang, Vladimir Protopopov and Zuckermann, and the composers A. Krein, Leontovych, Melkikh and Sergey Protopopov.

Yavorsky was also an outstandingly original scholar whose erudition and breadth of vision made a deep impression on his colleagues. He sought to define the interdependence between social and historical processes, the evolution of human psychology and the development of different types of musical thinking. He was equally comfortable writing on historical and aesthetic questions (1947, 1987) as he was writing on pure theory. An example of his work in the latter field is his celebrated 'theory of key rhythm' in which he examined the systems of *lad* ('modes') developed during the 20th century. The study established for the first time the general principles according to which these systems function, examining the inner coherence and the 'objective' effect of atonal systems built primarily on augmented and diminished intervals. His work paved the way for V.P. Dervova's groundbreaking *Garmoniya Skryabina*, published in 1968 but written in 1950, and Yavorsky's theories were later expanded by Protopopov to include quarter tones. Messiaen also studied Yavorsky's writings, and Messiaen's idea of intonation as a first principle of expressive musical form reflects the writer's influence.

Very few of Yavorsky's writings were published during his lifetime, and publication of the vast quantity of his extant written material began only recently. His views, however, were well-known to his contemporaries by word of mouth and were discussed at congresses. His work was highly valued by Myaskovsky, Shostakovich, Asaf'yev and Gnesin and continues to attract the attention of modern scholars.

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TAT'YANA S. KYUREGIAN

Ya-yüeh

(Chin.: 'elegant music').

A general term for Chinese court music. It also refers to the ritual music of Confucianism. See China, §II.

Ycart [Hycart, Hycart, Icart, Ycaert], Bernhard [Bernar, Bernardus]

(fl c1470–1480). Catalan or Spanish composer. He was a singer at the Aragonese court of Naples, where his presence is first recorded in 1478, although he may have been there from 1476. A papal provision of 27 October 1478, which described Ycart as a *clericus* from the diocese of Tortosa, granted him an abbacy 'in commendam' at the monastery of S Maria del Pendino in Basilicata. He is last mentioned in a register of 25 (or 27) October 1480, where he is listed among 21 singers; his name is given just above that of Tinctoris.

Musical life at the court flourished during the 1470s and 80s, with the presence of composers such as Vincenet, Villette and Baude Cordier. Pantaleone Malegolo, the contemporary biographer of Gaffurius, reported that Gaffurius had discussed matters of music theory with Ycart. But if he was a theorist there is no trace of any treatise that he may have written. He is, however, cited in Hothby's *Dialogus in arte musica* and Gaffurius's *Tractatus practicabilium proportionum*, and it seems likely that he was part of their circle in northern Italy. His music must have already been known in Italy by the early 1470s, as he is included in the part of *I-FZc* 117 that Bonadies completed in 1473. The works included in this manuscript (the 3 *Magnificat* settings and the fragmentary setting of the Ordinary) must date from before his arrival in Naples. The three-voice *Magnificat sexti toni*, like the Kyrie and Gloria, sets sections of polyphony with a cantus firmus tenor; the work is therefore an early forerunner of the 'parody' *Magnificat*, which became more popular in the 16th century. Ycart's large-scale setting of the Lamentations almost certainly dates from his Neapolitan years, since such lavish music would have been stylistically appropriate for the music of Holy Week at the court. His music remained in circulation for some time, as witnessed by the fact that two works were published by Petrucci in 1506.

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ALLAN W. ATLAS/JANE ALDEN

Ye Dong

(*b* Shanghai, 21 July 1930; *d* Shanghai, 12 July 1989). Chinese musicologist. He studied composition and music theory at the Shanghai Conservatory of Music under [Ding Shande](#), Deng Erjing and [Sang Tong](#); after graduating he joined the faculty there in 1956. He became vice-chair of the Department of Chinese Composition, and director of the Chinese Music Research programme in the conservatory's Music Research Institute. His 1983 book on Chinese instrumental music was one of the earliest and most comprehensive textbooks on the subject.

In 1964 Ye had become interested in the 10th-century ce musical notation from Dunhuang. But his work was soon interrupted by the Cultural Revolution, which took a grave toll on his health. He was only able to resume work early in the 1980s on this and other material relating to Tang dynasty music. This research, along with that of scholars such as He Changlin, Chen Yingshi and Xi Zhenguan, as well as that of [Laurence Picken](#), gave a high profile to the study and recreation of early Chinese music. The publication of Ye's transnotations was a major event in the Chinese musical life of the 1980s. Discussing important issues such as metre, musical syntax, performing practice, and lyric settings, his work sparked off an unprecedented interest in early notation and music, leading to lively debates. Apart from its scholarly value, his work has also inspired composition, dance and film music.

See also China, §II, 3.

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SU ZHENG

Yefimenkova, Borislava Borisovna

(*b* Rostov-na-Donu, 7 Aug 1933; *d* Moscow, 25 March 1996). Russian musicologist. After embarking on a degree in geochemistry at Rostov University, she changed her studies to music, graduating in 1961 from the Gnesin Academy of Music. She subsequently undertook a postgraduate diploma at the academy, specializing in ethnomusicology with Gippius (1965–8), and in 1968 began teaching a course there in musical folklore studies. She was awarded the *Kandidat* degree in 1973 and was made professor at the academy in 1994. Beginning in 1956, she participated in many expeditions, principally in the east of the Vologda region. She was the first to study and write down the early examples of *prichtaniye* (lamentation rituals), which are noted for their complex polyphonic texture, and in her collections of these rituals she introduced the new system of publishing songs systematically by type and mapping them according to a variety of factors. Her main work, *Severnorusskaya prichet'* ('North Russian Ritual'), holds a central place in Russian musical folklore studies, alongside the collections of Mel'gunov and Lineva, and the *Pesni Pinezh'ya* ('Pinezh'ye Songs') of Gippius and Ewald. She later devoted her work to the systematization of verse set to music in the Russian folksong, showing it to be a system of multiple levels with a structure founded on the principle of binary opposition.

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M.A. LOBANOV

Yeghiazarian, Grigor Yeghiai

(*b* Blur, Turkey, 25 Nov/8 Dec 1908; *d* Yerevan, 4 Nov 1988). Armenian composer and teacher. He moved to Yerevan in 1918 but later went to study in Moscow at the music college and the conservatory with Glière, Myaskovsky and Shebalin (1930–36). Back in Armenia he taught at the Leninakan Music College (1936–8), was head of the Armenian Composers' Union (1952–5) and rector of the Yerevan Conservatory (1954–60) where, as professor of composition, he taught many leading Armenian composers including Chitchian, Hovunts, Israyelian and Hovanesian. He received the titles People's Artist of Armenia (1960), the State Prize of Armenia (1970) and People's Artist of the USSR (1977). His major compositional achievement was in the development of Armenian orchestral music; his works continue the tradition established by Spendiarian with their programmatic nature, use of variation and dance forms, their incorporation of eastern folk music and their expressive handling of colour. His use of harmony and timbre bears comparison with Impressionism, but this is counterbalanced by an epic, narrative quality which first became evident in the symphony *Hrazdan*. He was drawn to ballet by his interest in plastic movement; the first of these – *Sevan* – is based on Armenian folklore and has the formal character of a divertissement, while in the second – *Ara Geghetsik yev Shamiram* ('Ara the Beautiful and Semiramis') – various aspects of ritual dance and action are generalized in a score which also utilizes Assyrian orthodox music.

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Incid music, folksong arrs., mass songs, romances

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SVETLANA SARKISYAN

Yekaterinburg.

City in western central Russia. Founded in 1723, it was renamed Sverdlovsk from 1924 to 1991. Musical life in Yekaterinburg in the 18th and 19th centuries was dominated by folksinging and singing in schools and churches, as well as by amateur concerts. The city's operatic history began in 1843, when a dramatic and musical troupe performed Bellini's *La sonnambula* and Verstovsky's *Askol'dova mogila* ('Askold's Grave'). The first theatre, the 800-seat Gorodskoy Teatr (City Theatre), was opened in 1847. For many years operas were given in theatres belonging to private entrepreneurs (1843–1912) or were produced by the Yekaterinburg 'music circles', which also gave concerts of symphonic, chamber and choral music. A music school was opened in the city in 1880.

At the start of the 20th century Yekaterinburg entered the mainstream of Russian musical life. A new concert hall, the Makletskiy Hall, was inaugurated in 1900, a branch of the Imperial Russian Music Society was founded in 1912, an opera house, the Gorodskoy Operniy Teatr (City Opera Theatre) opened in 1912, and a college of music was founded in 1916. Musical life in Yekaterinburg was enhanced by many eminent visiting artists from Russia and Europe. There were series of chamber, orchestral and choral concerts (the 'historic' chamber music concerts of 1908, and the seasons of orchestral music from 1912 to 1915). Concerts of sacred music, given by the choirs of the Voznesenskiy, Kafedral'niy and Yekaterininskiy cathedrals, were also popular. In 1918 a new opera troupe was formed as a Soviet company, and in 1924 the opera house was renamed the Sverdlovskiy Gosudarstvenniy Teatr Operi i Baleta imeni A.V. Lunacharskogo (Lunacharsky Sverdlovsk State Theatre of Opera and Ballet) and became one of the principal operatic centres of the Soviet Union.

In the 1920s and 30s amateur music-making flourished alongside professional music. The repertory of the opera house was adapted to

include the works of Soviet composers on revolutionary themes, and in 1922 a ballet troupe was formed. Symphony concerts were given by the orchestras of the opera house and the radio.

The 1930s and 40s saw the opening of new musical institutions: the Teatr Muzikal'noy Komedii (Theatre of Musical Comedy, 1933), the conservatory (1934, named after Musorgsky), the Philharmonia (1936), a branch of the Russian Union of Composers (1939), the Urals State Russian Folk Choir (1943) and a music college for gifted children attached to the conservatory (1943). Yekaterinburg became a centre of musical culture and music education for an enormous tract of Russia. Leading figures in this period include M.P. Frolov, composer, pianist and first rector of the conservatory; V.N. Trambitsky, who with Frolov founded the so-called Urals school of composers; and Lev Khristiansen, the first director of the Urals State Russian Folk Choir. During the war years a number of outstanding musicians from Moscow and Leningrad worked in Yekaterinburg, notably Shostakovich, Oystakh, Kabalevsky and Gilel's.

From the 1950s to the 1970s Yekaterinburg was regarded as the third musical centre in Russia. The theatres and the Philharmonia enjoyed a rich artistic life: in addition to concerts and opera performances there were festivals of classical and contemporary music, opera festivals, competitions and festivals of choral music, in which up to 5000 singers took part. Touring soloists in these years included Oystakh, Gilel's, Kogan, Rikhter and Rostropovich, and there were also visits from leading Soviet orchestras under conductors such as Svetlanov, Sanderling and Rozhdestvensky. In 1966 the opera house was renamed the Akademicheskii Teatr Operi i Baleta (Academic Theatre of Opera and Ballet). It is renowned as a centre for operas by Russian composers, especially those from the Urals, including Trambitsky and Spadavecchia.

During the 1980s and 90s musical life in Yekaterinburg opened up to the world outside Russia. In cooperation with musicians from Europe, the USA, Japan and China, large-scale events were mounted, including international festivals of opera, orchestral music, jazz and children's music festivals. Folk music and jazz is provided by the Urals State Orchestra of Folk Instruments, the Urals State Choir and the Urals State Jazz Orchestra. Newer ensembles in Yekaterinburg include the B-A-C-H Chamber Orchestra, the Domestik choir, focussing on early music, the Ayuska and Ural folk ensembles, the Municipal Ballet Theatre for Children, a children's choir and a municipal boys' choir.

The city's principal establishments for music education are the Modest Petrovich Musorgsky State Conservatory of the Urals, the Theatres Institute, which trains artists for the Theatre of Musical Comedy, and the Urals State Pedagogical Institute, which trains school music teachers. Unique recordings of folksongs from the Urals are held in the libraries of the conservatory and the House of Folklore.

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NINA VOL'PER

Yekimovsky, Viktor Alekseyevich

(b Moscow, 1947). Russian composer. He graduated from the Gnesin Institute in Moscow in 1971 where he studied composition with Aram Khachaturian and history of music with Konstantin Rosenshil'd and then undertook postgraduate study at the Leningrad Conservatory (which he completed in 1978) in music history with Galina Filenko. He was awarded a *kandidat* degree in 1983 and is the author of a large number of articles on contemporary music, including the first monograph on Olivier Messiaen published in Russia (1987). He edited several volumes of Shostakovich's collected works. Yekimovsky is generally considered to be a westernizer in Russian music of the latter half of the 20th century. His method of working is experimental; each new work comes, characteristically, from a new idea not previously encountered, and the means of expression and compositional technique conform to this idea. In his constant search for the new the composer has particular recourse to chamber music forms. Yekimovsky employs most of the techniques of 20th-century composition, from dodecaphonic and aleatory methods to intuitive improvisation and instrumental theatre. He has written a series of pieces for puppet theatre and for cartoon film, working with Aleksandr Fedulov and Feliks Feinstein in the latter field. Since 1996 he has been head of the Association for Contemporary Music in Moscow and arranges concerts of new music every year for the Moscow Autumn festival.

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TAT'YANA REXROTH

Yel'cheva, Irina Mikhaylovna

(b Leningrad [now St Petersburg], 28 Nov 1926). Russian composer and folksong collector. She was greatly influenced by her mother, the pianist, composer and music theorist, Nadezhda Bogolyubova. Yel'cheva studied with Sergey Vol'fenson at the Musorgsky College, Leningrad, during World War II; she then attended the Leningrad Conservatory, where she studied the piano with Aleksandr Kamensky (graduating in 1950) and composition with O.S. Chishko (graduating in 1958). In 1953 and 1956 she participated in folksong expeditions to the Pskov region, to northern Russia and to the lower reaches of the river Pechora. Since 1965 she has collected songs independently in the Ivanovo region; she published her edition of collected folksongs in 1968 and in the late 1970s recorded her own performances of some of these. Most of her original compositions reflect her two main concerns: impressions of war and Russian folk culture. She writes in a traditional style based on folk tunes.

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OL'GA MANUL'KINA

Yellin [née Bentwich], Thelma

(*b* London, 15 March 1895; *d* Jerusalem, 21 March 1959). Israeli cellist of English birth. She studied at the RCM from 1911 and privately with Casals. After further studies with Hekking in Paris in 1915, she made her début later that year in London, and in 1916 formed a trio with Myra Hess and Jelly d'Arányi. Visiting Palestine in 1920 to recuperate from illness, she decided to settle in Jerusalem and married Eliezer Yellin in 1921. That year she established the Jerusalem Musical Society, and in 1922 formed the Jerusalem String Quartet with her sister Margery, a violinist; it was reorganized in 1933 with Emil Hauser as leader. In 1933 she formed the Jerusalem Trio with her sister and Franz Osborn; she helped Huberman to form the Palestine Orchestra (later the Israel PO), taking part in its inaugural concert under Toscanini in 1936. She appeared as a soloist with the orchestra, played in trios with Schnabel and Huberman, and taught at the Palestine Conservatory. In 1947–8 she gave many concerts in the USA to benefit the Palestine cause, and returned to the new state of Israel in 1948 to devote her efforts to the development of its musical life. She established a new Israel String Quartet in 1951 and helped to establish the Jewish Music Seminar at Zichron Jacob for Israeli composers, first directed by Aaron Copland. One of her last achievements was to persuade the city of Tel-Aviv to provide a secondary school for musically talented children: it was opened in 1962 and named the Thelma Yellin High School of the Arts.

She was considered one of the foremost cellists of her generation, with musical ideals akin to those of Casals by which her commanding technique was at the service of artistic purpose. She communicated her vibrant personality and unflagging enthusiasm to students and listeners alike, and her four decades of pioneering efforts in Israel contributed decisively to the growth of musical life there. (M. Bentwich: *Thelma Yellin: Pioneer Musician*, Jerusalem, 1964)

BORIS SCHWARZ/R

Yellin, Victor (Fell)

(b Boston, 14 Dec 1924). American musicologist. He was educated at Harvard, studying with Piston, Milhaud, Davison, Gombosi, A.T. Merritt and J.M. Ward; he received the AB in 1949, the AM in 1952 and the PhD in 1957. From 1958 to 1960 he taught and directed the glee club at Williams College. In 1961, after a year on the faculty of Ohio State University, he joined the music department of New York University.

A specialist in American music, Yellin has done research on musical activities in the colonial period, analysed the works of contemporary American composers and written surveys of the musical development of the USA; he has also prepared the edition of Rayner Taylor's opera *The Aethiop* (New York, 1994). His other areas of scholarly activity include Romantic opera, and since his student days he has maintained an interest in composition.

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PAULA MORGAN

Yemen, Republic of (Arab. Jumhūriyyat al-Yaman).

Country in the [Middle East](#). Located in southern Arabia, it has an area of 555,000 km². Yemen was previously divided into two states but was unified in 1990. Its music is rooted in an ancient culture (see [Arab music](#), §I, 2(i)) and has features in common with neighbouring traditions (see [Saudi arabia](#), [Oman](#) and [Arabian Gulf](#)). Sedentary farmers, Bedouin nomads (see [Bedouin music](#)), fishermen and townspeople make up a complex society, with a huge variety of musical styles and contexts for performance. The population of 18.2 million (2000 estimate) is predominantly Muslim (both Sunni and Shi'a). For details of Yemeni Jewish music in Israel, see [Jewish music](#), §V, 3(i)(a).

I. Popular and village music

II. Urban music

JEAN LAMBERT

Yemen

I. Popular and village music

The highlands and Hadramawt are the main regions and the best known for popular music ([fig.1](#)). The *zār* ceremony and Sufi music occur in various regions.

1. Main regional musical traditions.

(i) Highland villages.

This region is the historical heart of Yemen. Music is important in all aspects of life. Work-songs include the *mahjal*, accompanying the harvests and other collective work. Its lyrics are chanted on three notes to a simple rhythm. The *hādī* is an unmetred love song, performed by women when thinning out sorghum leaves; it is often pentatonic, with a large ambitus. Other songs accompany solitary tasks: the plougher's *maghrad*, camel-driver's *jammālī* and well-digger's *masnā*. Some music has magical functions: prayers are chanted during drought, and there are specific songs to call rain (*tasgiya*).

The *zāmil* extols the honour and warlike virtues of tribesmen (*gabā'il*). It is composed and performed at local political events and weddings, and during war time. Its form is responsorial, with a march rhythm and mostly tetratonic melodies. The *bara'* dance represents tribal solidarity in a suite of three or four sections. The Prophet's descendants (*sāda*) do not dance, whereas the tribesmen dance but do not play instruments. Low-caste musicians (*mzayyinūn*) provide the music, beating two kettledrums (*tāsa* and *marfa'*) with sticks. As many as 50 male dancers form a semicircle, making stylized movements with their daggers.

The *mzayyinūn* musicians conduct wedding ceremonies, playing in bands of three. They play *mizmār* (double clarinet) with a circular breathing technique, *tabl* (cylindrical drum) and a *sahn mīmiye* (gong) ([fig.2](#)). The percussionists sing in unison with the *mizmār*. Two or three men dance the *lu'ba* ('game'), waving their daggers ([fig.3](#)). Women also perform this dance under another name and without daggers or *mizmār* accompaniment.

The northern regions around Sa'da (al-Shām) share the same musical culture, with some influences from the desert. On the eastern slopes, Bedouins employ few instruments other than drums. Their collective 'sung dances' (e.g. *razfa*) are closer to styles found elsewhere in Arabia. East of Sana'a (San'ā'), the capital city, weddings are enlivened with poetic contests (*bāla*).

(ii) Hadhramaut.

This large green valley crossing the desert presents a musical microcosm. As in the highlands, music and dance distinguish the various social groups of Hadhramaut (Hadramawt). There are lullabies and women's and children's songs. Other music is linked to traditional activities, such as building and farming, with songs for ploughing, harvesting, pollinating palm trees and drawing water at wells (*sināwa*). The annual agricultural cycle is sung in poems by the legendary figure Sa'd al-Suwaynī, and there are several types of camel-driver call (*ḡadwara*).

When returning from the ibex hunt, tribesmen perform the Banī Maghrā songs. Two, four or six hunters dance, parading the ibex head in a ceremonial procession (*zaff*) and enacting the symbolic union between the ibex and the community. In side valleys, tribesmen (*masākīn*) perform the *dahifa*. Two people dance in a circle, accompanied by *mizmār* (double clarinet) or *qasaba* (end-blown flute).

During religious feasts and processions, low-caste *du'afā'* people perform the *raziḥ* dance. Holding sticks, sickles and palm leaves, they simulate a type of sexual pantomime. Some of them, the *baqqāra* ('ploughmen'), make exaggerated head movements, waving their shoulder-length hair in a style typical of women in the Arabian Gulf.

The *dān* is a poetic improvised contest performed at night by the Prophet's descendants and townspeople (*hadar*). Two or three poets face one another, taking turns to compose quatrains based on combinations of the refrain syllables '*dān, dān*'. A scribe repeats the words and writes them down, while a singer puts them to music. The most famous *dān* poet was Sa'īd Marzūq (d 1981), a mason from Say'un. The *dān rayyid* takes place indoors; its variant *shabwānī* is performed in the open air, after a long sequence of dances accompanied by the *'idda* drum band comprising several kettledrums (*tāsa*), cylindrical drums (*tabl*) and the double-headed drums (*mirwās*) also found in the Gulf. On the coast, the *dān* is accompanied by an oblique flute (*madrūf*). For a discussion of *dān* (or *dāna dāna*) improvisation as a strophic form using refrains, see [Arab music, §II, 3\(ii\)](#).

At their private ceremonies, the Prophet's descendants and townspeople perform an aristocratic dance. It is called *zerbādī* or *Bā-Sālih*, also *sharḥ rayyid* ('calm') because of its slow rhythms, or *zafan* ('jumping, kneeling'). Two or four dancers perform in two main movements, *madkhal* ('introduction') and *makhraj* ('conclusion'), the latter being faster in tempo. The dance's generally slow tempo, delicate rubato and varied drum timbres reveal influences from Java. Accompanying instruments are oblique flute (*madrūf*), oblong double-headed drum (*hājir*) and cylindrical double-headed drum (*mirwās*). The poetry and melodies are mainly those of the *dān*.

Bedouins perform the *miraykūz* dance to the rhythm of hand-clapping and wooden castanets (*marāqīs*). Performed in this region, the *habīsh* is one of the few remaining mixed dances in Yemen. The central figure is a woman whose face is veiled by a black kerchief. Her silver jewellery shakes in rhythm as she dances, guided by a man who revolves around her, making quick small steps.

In Hadhramaut towns and especially on the coast, *‘idda* drum bands lead street processions for weddings or political events. Men from the different districts confront one another in theatrical stick dances, which sometimes end in real fighting. In the valley, the *‘idda* drum band is called *zāhirī*.

(iii) The coastal plains.

The Red sea and Indian ocean coasts share certain musical genres linked with fishing, the *zār* spirit possession cult (see §2(i) below) and Sufism (see §2(ii) below).

As in the Arabian Gulf, the songs of Yemeni fishermen and sailors use hand-clapping (*tasfīq*) and music of the five-string lyre (*simsimiyya*). Sailors have many work-songs (*ahāzīj*) performed in a responsorial manner to a simple binary rhythm. They recount their sea adventures in recreational songs, e.g. the unmetred *muwājahāt* (akin to the *mawwāl* vocal form). On the Indian ocean, one song to Sōbān, a sea god, sounds like a prayer; it is performed with dance-like movements of the upper body. accompanying instruments are the small five-string lyre (*simsimiyya*), conical drum (*hājir*), double-headed drum (*mirwās*), treble drum (*kāsir*) and the modern signalling whistle. The various dances, *rakla*, *darbūka*, *bambīla*, *liwā* and *marjūza*, are distinguished by their particular combinations of polyrhythm (three beats against two), with syncopations and hockets. The scales are diatonic, close to the Arab modes *‘Ajām*, *Nihāwand*, *Hijāz* and *Kurd*. Pentatonic scales are also used.

(iv) Tihama.

The music of this Red Sea coastal region is little known. Fishermen's songs are described immediately above. Countrymen's songs are not known.

The main feature of Tihama is a band of drums (*tabbālīn* or *tunqūra*) played by the *akhdām* (low status people of African origin). In Tuhayta they lead processions to the local saint's shrine, and at religious festivals they play and dance in front of shops until given alms. The band uses a cylindrical drum (*tabl*), kettledrums of various sizes (*tāsa*, *marfa'* and *mishkal*) played with sticks and a kettledrum beaten with the hands (*sahfa*).

Tihama tribesmen, the Zarānig, perform vigorous dances during pilgrimages to local shrines. Jumping, dancing and holding two or more daggers, they make a show of stabbing themselves (*khudmī*, *hanjala*), while the saint protects them from injury. They have a more dignified collective dance (*hafka*), accompanied by the end-blown flute (*qasaba*) played with circular breathing. Farmers use a tall drum of African origin (*jabh*: 'hive') carved from a tree trunk and played with the hands to accompany a harvest dance (*kindū*).

At wedding ceremonies in Hodeida (Al-Hudayda) and Zabid, a soloist and chorus of several men perform religious chanting (*inshād*) in a style developed by the Sufi poet and composer Ahmad Jābir Rizq (d 1905).

The *rabāb*, a traditional single-string quadrangular spike lute (fiddle), was being made in Ta'iz (Ta'izz) in the 13th century, but today it has almost disappeared from Tihama, the only area in Yemen where it is still played at all.

(v) Middle Yemen.

This region (Ibb, Hugariyya, Dali' and Yafi') is less influenced by tribal values than the highlands and Hadhramaut. The southern mountains are irrigated by the monsoon rains and well cultivated. There are many work-songs, but fewer instruments than in other areas.

Hugariyya is the centre of the Sufi brotherhood of Ibn 'Alwān (d 1267) and of panegyric singing for the Prophet Muhammad (*madīh nabawī*). All over Yemen itinerant minstrels (*maddāh*) play the circular frame drum (*tār*) to accompany the *madīh*, singing in a giusto syllabic style. Sometimes they perform at weddings, as do the *akhdām* from Tihama. In Ta'iz rural songs have been modernized by musicians such as Ayyūb Tārish.

Yahyā 'Umar, the 18th-century poet from Yafi', emigrated to India. His poetry is sung in popular urban music throughout the Arabian peninsula. In Yafi', a genre of improvised poetry called *marjūza* is also performed.

(vi) Mahra and Socotra.

In these isolated regions, traditional vocal styles have been preserved (as well as archaic Semitic languages). They are akin to those of Hadhramaut and Dhofar (Zufār) in Oman but retain many specific features. In Socotra the most characteristic instrument is a pierced shell (*wad'a*) producing a single note used for calling. There are many types of calls to animals. Work-songs include a women's song for heating the stone to cook a meal.

In Mahra men perform a magical therapeutic ceremony, the *rābūt* (see also [Oman](#), fig.4). A soloist and chorus gather around the sick person, chanting incantations in a simple tune consisting of two or three notes. They use ritual and vocal 'spitting' to expel the illness. As the long ritual progresses, the vocal pitch rises and tempo and volume increase until the incantations are literally shouted.

2. Musical contexts.

(i) The 'zār' ceremony.

The *Zār* spirit possession cult is found in three main areas: the Red Sea coastal region (Tihama), the southern region (Aden and Lahej) and the south-east coast (Mukalla). Its purpose is to cure sickness through establishing a personal relationship between the person possessed and a specific spirit (*jinn*). The ritual and music are differentiated according to their origins in *zār* cults in Africa (see [Sudan](#), §1). The leading instrument is the large lyre (*tanbūra*), which has symbolic value as a living being and receptacle of the spirits. It is accompanied by drums and the goat-hoof belt

rattle (*manjūr*). The music of the *zār* is mainly the *līwā*, a genre of African origin widespread in the Gulf.

(ii) Sufi music.

The practice of Sufism in Yemen is poorly documented. It was successively forbidden by Shi'a Zaydists in Sana'a and communist officials in Aden, but it remains widespread over the coastal plains dominated by the Shāfi'ī branch of Sunni Islam. Some Sufi brotherhoods originate outside Yemen (e.g. Qādiriyya and Mirghāniyya), while others are associated with local saints such as al-Saqqāf in Tarim. In Hadhramaut the most famous Sufi songs are the *tahwīda* genre, performed during the pilgrimage of the prophet Hūd. The voice is often accompanied by the frame drum (*tār*) and flute (*shabbāba*). The *madīh nabawī* (Prophet's panegyric) is described in §1(v) above.

Yemen

II. Urban music

Yemen has a very ancient tradition of urban music, with recent modern developments. Its music and poetry have been spreading throughout the Arabian peninsula and Gulf for some time, especially recently, through star singers such as Abū Bakr Bal-Faqīh.

1. Sana'a.

The capital city is the centre of Zaydism, a moderate Shi'a sect that has influenced both religious and secular music.

(i) Religious chanting.

Sana'a is famous for its chants (*tasbīh*) sung from the minarets before the morning call to prayer. The style is only slightly melodic, with long drawn-out notes and glissandi. Qur'anic chanting is not musically greatly developed.

Professional hymn-singers (*nashshād*) enliven social occasions (fig.4) and life-cycle ceremonies with hymns (*mashrab*). During eclipses of the moon, *mashrabs* are sung for the remission of sins. At weddings the hymn-singers also perform non-religious poems in an unmetred religious vocal style but use melodies that are akin to profane music.

(ii) The song of Sana'a (al-ghinā' al-san'ānī).

This is the most ancient song tradition in Yemen and the Arabian peninsula. The singer accompanies himself on a short-necked lute. Nowadays the *'ūd* has almost replaced the ancient local instrument, *qanbūs* (for illustration see [Qanbūs](#)). A gong (*sahn mīmiye*) is also played, held horizontally with the two thumbs.

Al-ghinā' al-san'ānī emerged alongside the *humaynī*, a form of lyric poetry originating from Zabid and Ta'iz and developed in the highlands by Muhammad Sharaf al-Dīn (d 1607). Influenced by Muslim Spain, *humaynī* employs the following verse forms: *qasīda* (ode), *mubayyit* (quatrain) and [Muwashshah](#) (three-part stanza). This poetry and music migrated from the

luxurious Rasuli palaces to the simple dwellings of the Zaydi *imāms*. Puritanical rulers often forbade performance of this music, which is poorly documented prior to the period of great 20th-century exponents: Bā-Sharāhīl (*d* 1952), al-Mās (*d* c1951), Ahmad Fāyi' (*d* c1964) and [sālih 'Abdallah al-'Antarī](#) (*d* 1965).

San'ānī melodies are related to the Middle Eastern *maqām*, but do not carry specific names. The main scale combines three-quarter and whole tones, rarely semitones. The melody has a basic structure (*qā'ida*) and an improvised variation (*kharsha*) articulated by a short coda (*lāzima*) underlining the rhythm and mode. The lute provides rhythmic and melodic support and ornamentation. Right-hand techniques are: *fard* ('one by one'), *sils* ('chain', ostinato) and *zafāra* ('plaiting'). Most rhythmic cycles have names: *das'a* (7 and 11 beats), *wastā* (binary), *sāri'* (like *wastā* but faster), *wastā mutawwala* and *kawkabāniyya* (slow 12-beat variants) and *saj'* (a fast march).

The *qawma* is a fixed succession of pieces linked to dance. It contains at least three different pieces: *das'a*, *wastā* and *sāri'*. Other forms can be included at the beginning: these include the *saj'*, an instrumental prelude called *fartash* ('search'), and a fixed unmetred form, *mutawwal* ('stretched'). No empty space must be left between the melodies; the transition between two movements (*nagla*) is characteristic to each musician. The performance entails a search for intimate union between poetry and music. The 'monodic unison' of voice and instruments resembles a symbolic dialogue in which both the musicians and listeners invest much emotion.

2. Hadhramaut.

The '*awādī*' is an urban Hadhramaut style especially practised on the coast (Mukalla and Shihr). It draws on other genres: the *dān* (see §1, 1(ii) above), Sufi songs, and the Gulf *sawf*. Its most famous representative, [Muhammad Jum'a Khān](#) (*d* 1963), recorded hundreds of songs.

The voice is accompanied by the '*ūd*' (from which the word '*awādī*' derives), violin, *hājir* and *mirwās*. Melodies are often in *Sikāh* mode or diatonic modes (*Hijāz*, *Kurd*, *Nihāwand*). Rhythms are mostly binary or polyrhythmic, with some use of seven-beat cycles. Influence from post-1930s Indian film tunes is evident.

3. Aden.

The *lahjī* style was created by composer and poet Prince Ahmad Fadl 'Komandān' (*d* 1942), modelled on popular tunes from the town of Lahej. His lyric and political songs are interpreted by [Fadl al-Lahjī](#) and Ahmad al-Zabīdī. In the 1980s *lahjī* spread throughout Yemen due to the popularity of its light polyrhythmic dance (*sharh*).

Aden music ('*al-ughniya al-'adaniyya*') was born in the late 1940s, with the creation of Khalīl Muhammad Khalīl's Aden Club, and it grew into a nationalist movement. Like *lahjī*, the accompanying instruments are '*ūd*' and violin. Since independence (1967), urban style has drawn on traditional tunes as well as Arabic and Western music. The most important representative of modern urban music is Muhammad Murshid Nājī.

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Yepes, Narciso (García)

(*b* Lorca, 14 Nov 1927; *d* Lorca, 3 May 1997). Spanish guitarist. At the age of 13 he began studying at the Valencia Conservatory under the composer and pianist Vicente Asencio, who although not a guitarist prompted him to develop his technique. Ataulfo Argenta, director of the Spanish National Orchestra, encouraged him to move to Madrid, where he made his début in 1947 playing Rodrigo's *Concierto de Aranjuez*, a work of which he later made a highly acclaimed recording. Yepes toured Europe with Argenta soon afterwards and spent a season (1950) studying interpretation with Gieseking and Enescu in Paris. Further tours followed and between 1960 and 1970 he visited eastern and western Europe, North and South America and East Asia. His compositions and arrangements include scores for the films *Jeux interdits* (1952) and *La fille aux yeux d'or* (1961). His research on neglected music of the 17th and 18th centuries has resulted in many transcriptions for the guitar. Composers who dedicated works to him include Leo Brouwer, Bruno Maderna, Maurice Ohana and Rodrigo. His

prolific recordings include all Bach's lute music (which he also recorded on guitar) and many contemporary works, among them concertos by Rodrigo and Ernesto Halffter. After 1963 Yepes performed on a ten-string guitar for which he claimed an enhanced resonance, the ability to play more accurate transcriptions and a greater attraction for composers because of its extended range.

By the 1950s Yepes had an international reputation second only to Segovia. His approach to technique and interpretation was often controversially different from Segovia and other leading recitalists. He continued to develop his own characteristic (and extensive) repertory, forging ahead into many hitherto uncharted areas of guitar culture, at the same time maintaining a wide-ranging interest in Baroque music. His early advocacy of Rodrigo's *Concierto de Aranjuez* can now be seen as a significant landmark in mid-20th-century guitar history. His overall contribution to the expansion of the repertory and the establishment of the guitar as a recital instrument has been immense.

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PETER SENSIER/GRAHAM WADE

Yerkanian, Yervand Vahani

(*b* Leninakan [now Gyumri], 15 Nov 1951). Armenian composer. From 1966 to 1970 he studied at the Leninakan Music College, and then attended the Yerevan Conservatory where he studied composition with Grigor Eghiazarian and the violin with Hakob Vardanian, took a postgraduate course (1975–7) and later taught composition and counterpoint (1975–94). He was the head of the music department of Armenian Television and Radio (1982–4) and has directed an early music ensemble 'Tagharan' (1987–94), and, in the Lebanon, a choir and a chamber orchestra. His works have been performed in festivals in Buenos Aires, Jbail, Moscow, Paris, Tbilisi, Yerevan and Zagreb. His first works displayed his interest in early music as well as his leanings towards post-Webern serialism; the refined language of the early, largely instrumental compositions was later combined with a more expressive tone in programmatic and scenic works such as *Orestes* and *Edip arka* ('Oedipus rex'). The rhythmic vitality of his own writing and his intellectual compositional approach have allowed him to individualize various stylistic influences from the works of Stravinsky, Messiaen and Xenakis. In the second stage of his creative development (1977–87), the rhythmic ornamentation and melodic formulae of medieval Armenian monodies

exerted an influence on his style, particularly in the stage and large-scale choral compositions, which are notable for their suppleness of construction. During this period, he honed his instrumental technique by writing a series of string quartets and concertos. The most recent works have a sacred orientation and make use of material from Armenian Orthodox music.

WORKS

(selective list)

Stage (all unperf., unless otherwise stated): Orestes (ballet, 2, Yerkanian and A. Arevshatian, after Aeschylus: *Oresteia*), chorus, orch, 1975; Edip arka (Oedipus rex) (ballet, 2, Yerkanian and Arevshatian, after Sophocles), chorus, orch, 1976; Mokats Mirza (folk op-ballet, 1, N. Tahmizian), 1978; Shushanik (op, 2, T. Levonian, after 5th-century Armenian hagiography), 1981; Vahagni dsund [The Birth of Vahagn] (choreog. cant., O. Ioannisian), 1987, Yerevan, Erebuni memorial complex, 1987

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Orch: Sym. Poem, 1974; Suite, 1975 [from the ballet Orestes]; Sym. Poem, 1975; Sym. no.1 'Introspection', 1977; Cl Conc., 1978 [from the ballet Orestes]; Sym. no.2 'Hayk and Bel' (M. Khorenatsi), spkr, chorus, orch, 1978; Vn Conc., 1983; Gui Conc., 1984; Sym. no.3 'The Martyr's Voice' (Varuzhan), solo v, chorus, orch, 1984; Sym. no.4 'Nemesis', 1986; Vn Conc. no.2, 1986

Chbr and solo inst: Spontaneity, inst ens, 1972; Avetum [The Annunciation], pf, 1973; Eclogues I and 2, pf, 1973; Hagiography of Tovma Metsopetsi, 2 tpt, 2 trbn, timp, 1974; Pantomusique, 2 pf, 1974, rev. solo pf, 1987; Hagiography of Stepanos Sjunetsi, org, pf, perc, 1975; Pf Sonata no.1, 1975; Wind Qt, 1976; 3 Recitatives, fl, pf, 1977; Pf Sonata no.2, 1980; Sonata, vc, pf, 1981; Intentio (In Memory of A. Khachaturian), 15 insts, 1983; Str Qt, 1983; Entelecheia, 15 insts, 1985; The Gleams of Sunset, fl, cl, vn, vc, pf, 1985; Str Qt no.2, 1986

Many arrs. incl.: C. Monteverdi (L'incoronazione di Poppea); sacred Armenian songs, chorus, orch, 1987–96; 350 sacred and national songs

MSS in Armenian Composers' Union

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SVETLANA SARKISYAN

Yermolenko-Yuzhina [Ermolenko-Yushina; Plugovskaya], Nataliya (Stepanovna)

(*b* Kiev, 1881; *d* after 1924). Russian soprano. She studied in Kiev and Paris and made her début under the name of Yermolenko as Lisa in *The Queen of Spades* at Kiev in 1900. She went to St Petersburg in 1901 and to the Bol'shoy in 1905. There she met the tenor David Yuzhin, whom she married, adding his name to her own professional name. For two seasons both singers joined Sergey Zimin's Private Opera in Moscow. Yermolenko was also among the most admired members of the distinguished company from Russia that performed in Paris in 1908, introducing *Boris Godunov* to the West. From 1915 to 1917 she was with the Mariinsky Theatre opera company, and in 1924 emigrated to Paris, where all traces of her appear to have been lost. She was considered the leading Russian lyric-dramatic soprano of her time, with a repertory that included Brünnhilde, Norma, Violetta and Carmen as well as many Russian operas; among these, one of her greatest successes was in Serov's *Judith*. Her rare recordings show clearly the impressive volume and quality of her voice and the authority of her style and technique.

J.B. STEANE

Yes.

English rock group. Formed in London by Jon Anderson (*b* Accrington, 25 Oct 1944; vocals) and Chris Squire (*b* Wembley, 4 March 1948; bass) in 1968, Yes became one of the most commercially successful of the British progressive rock bands between 1970 and 1977. The group is known for its complicated arrangements, instrumental virtuosity and the ambitious scope of its music. *The Yes Album* (Atlantic 1971) was its first successful album and saw the addition of Steve Howe (guitar). Keyboard player Rick Wakeman joined the group for *Fragile* (Atlantic 1971), which featured the U.S. hit single *Roundabout*. In the years that followed, Yes released an impressive string of studio albums: *Close to the Edge* (Atl. 1972), *Tales from Topographic Oceans* (Atl. 1973) and *Relayer* (Atl. 1974) each contain complex and extended tracks, many lasting up to 20 minutes. Critics often

dismissed Yes' 1970s music as self-indulgent and pretentious, due to the group's eagerness to adopt classical music styles and practices; but fans, especially in the USA, celebrated these very same tendencies. With the rise of punk and new-wave rock at the end of the 1970s, the group faced waning popularity and disbanded in 1980. It later reformed with South African Trevor Rabin on guitar and released *90125* (Atl. 1983), which returned to a more mainstream rock style, and whose track *Owner of a Lonely Heart* became the group's biggest hit single. The group remained active in the 1990s. While Yes' commercial success in the 1980s exceeds that of the 70s, the innovative and eclectic earlier music was more influential, playing a central role in the development of progressive rock.

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JOHN COVACH

Yesipova, Anna [Annette] Nikolayevna

(*b* St Petersburg, 12 Feb 1851; *d* St Petersburg, 18 Aug 1914). Russian pianist and teacher. Daughter of a high official, she studied at the St Petersburg Conservatory with Leschetizky, to whom she was married from 1880 until 1892. From 1871 to 1892 she lived mainly in western Europe, undertaking several very successful concert tours. She made her London début in 1874; her lightness of touch and singing tone were highly praised, but some critics took exception to her often exaggerated interpretations of Classical pieces. In 1875 she appeared in Paris and in the following year went to the USA. In 1885 she was appointed pianist to the Russian court. She taught the piano at the St Petersburg Conservatory (1893–1908), where her pupils included Prokofiev and Borovsky.

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JENNIFER SPENCER

Yeston, Maury

(b Jersey City, NJ, 23 Oct 1945). American composer, lyricist and theorist. A composer since the age of six, he attended Yale University (1963–7), where he studied with the musicologist William G. Waite and the theorist Allen Forte, earned the PhD in theory in 1974, became a professor of theory for the next six years, and occasionally returned as a guest professor. As a theorist he produced a monograph on Schenkerian analysis and a provocative new theory on rhythmic stratification. The year before receiving the doctorate he conceived a musical based on Federico Fellini's autobiographical film *8½* and, after launching the project for Lehman Engel's BMI Music Theatre Workshop, continued to develop it over the next nine years. The result, coincidentally named *Nine* (1982), was an unusual musical with one male character (the great film director, Guido Contini (Fellini), as an adult and as a nine-year-old) and 21 women occupying the director's real and imagined worlds. In the popular and critically acclaimed staging by the director, Tommy Tune, *Nine* received Tony Awards for Best Score and Best Musical and ran for 739 performances. Its score was notable for its successful adaptation and personalization of traditional and popular Italian, and in one case French, musical idioms.

Yeston's only significant earlier professional theatrical credit was the title song and incidental music to a 1981 off-Broadway production of Caryl Churchill's farce about sexual confusion, *Cloud 9*, directed by Tune. At the end of the 1980s Tune called upon Yeston to contribute seven new songs for the surprisingly successful *Grand Hotel* (1989), a considerably reconceived revival of Wright and Forrest's *At the Grand*, which had closed in Los Angeles in 1958. By the time Yeston completed *Phantom*, begun in 1983 with *Nine*'s librettist Arthur Kopit, Andrew Lloyd Webber had already mounted his phenomenally successful *The Phantom of the Opera* in London and New York. Despite this obstacle, Yeston's *Phantom*, a work that explores dramatic areas untapped by the novel or any stage or filmed realization and contains music that imaginatively evokes Verdi and 19th-century French opera, has been produced by numerous distinguished American companies since its première in 1991. In 1997 *Titanic*, a musical about the famous luxury liner that sank in 1912, became Yeston's second musical to receive the Tony Award for Best Score and Best Musical. For further reference, see M. Gottfried: *More Broadway Musicals Since 1980* (New York, 1976).

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Contribs. to: *Cloud 9* (play, C. Churchill), New York, Theater de Lys, 18 May 1981 [title song and incid. music]; *Grand Hotel* (musical, Davis), orchd P. Matz, New York, Martin Beck, 12 Nov 1989 [collab. G. Forrest and R. Wright; rev. of *At the*

Grand, 1958]

Other works: Vc concerto (1977); Goya, a Life in Song (1987); December Songs (1991) [incl. 'Till I Loved You']

WRITINGS

Readings in Schenker Analysis (New Haven, CT, 1975)

The Stratification of Musical Rhythm (New Haven, CT, 1976)

GEOFFREY BLOCK

Yevdokimova, Yuliya Konstantinova

(b Moscow, 10 Oct 1939). Russian musicologist. She studied at the Moscow Conservatory under Lev Mazel', graduating in 1966, and undertook postgraduate study with Vladimir Protopopov. In 1969 she was made a lecturer at the Gnesin Academy of Music in Moscow, becoming senior lecturer in the department of polyphony in 1975, professor in 1987 and head of the department the following year. At the Academy, she organized a new department of research into music education and psychology, developing a concept of general and special music education. Since 1987 she has been a member of the Georg-Friedrich-Händel Gesellschaft in Halle and has co-written, with Albert Scheibler, two books on the composer.

The main subject of Yevdokimova's research is polyphony. In her work she strives to ascertain the connections between different kinds of polyphony, in which either melody or complementary counterpoint is predominant. Her original views on the history and theory of polyphonic music are elucidated in her *Manual of Polyphony*, a textbook based on historical principles of study through the method of style-shaping. Since 1992 Yevdokimova has been involved with research into old Russian church music, its connection with the church music of other Slavonic nations and its typological similarities to Western medieval polyphony, and has prepared some editions of old Russian liturgical music.

WRITINGS

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'Händel auf dem Wege zur Wiener Klassik', *Georg Friedrich Händel: Halle 1985*, 189–94
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with A. Scheibler: *Georg Friedrich Händel: Philosophie und Beredsamkeit seiner Musik* (Graz, 1991)
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The Great Martyr Saint Paraskeva (Moscow, 1999)
The Manual of Polyphony (Moscow, 2000)

NATAL'YA ZABOLOTNAYA

Yevlakhov, Orest Aleksandrovich

(*b* Warsaw, 17 Jan 1912; *d* Leningrad, 15 Dec 1973). Russian composer and teacher. He graduated from the Leningrad Music Technical School in 1936 as a pupil of Ryazanov, and from the Leningrad Conservatory in 1941 as a pupil of Shostakovich. In May 1941 he made his début as a composer with the Piano Concerto, performed by Khal'fin and the Leningrad PO. He was appointed in 1947 to teach composition and instrumentation at the Leningrad Conservatory, where he was later made professor (1959) and given a chair in composition (1960–69, 1971–3); his pupils included Sergey Slonimsky and Boris Tishchenko. He contributed numerous articles for *Izvestiya*, *Pravda*, *Sovetskaya muzika*, *Sovetskaya kul'tura* and *Vecherniy Leningrad*; he also wrote a book entitled *Problemi vospitaniya kompozitora* ('The problems of educating the composer'). In 1972 he received the title Honoured Artist of the RSFSR.

WORKS

(selective list)

Ballets: *Den' chudes'* [Day of Miracles] (A. Shnirman, K. Shneyder), 1946, collab. M. Matveyev; *Ivovaya Vetochnka* (Ivushka) (L. Brausevich), 1953–5, Leningrad, 1957

3 syms: 1946, 1963, 1968

Other orch: Pf Conc., 1939; Pioneer Suite, 1949; 2 suites from *Ivovaya Vetochnka*, 1953, 1955; *Bronzovaya syuita*, ballet suite, perf. 1971; Conc.-poem, vn, orch

Vocal: *Nochnoy patrol'* [Night Patrol] (G. Trifonov), 1v, orch, perf, 1943; *Iz ikri* [Of Caviare] (cant.), 1950; songs (A. Grashi, H. Heine, M. Lermontov, N. Yazikov)

Chbr: Sonata, vn, pf, 1948; Pf Trio, 1959; Pf Qnt, perf. 1965; Ballade, vc, pf, perf. 1966

Pf: 10 Preludes, 1939; *Leningradskiy bloknot* [Leningrad Notepad], 1943; Sonata, perf. 1969

Other works: incid music, film scores, arrs.

Principal publishers: Muzfond, Sovetskiy Kompozitor

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SKM

I. Gusin: *Orest Yevlakhov* (Leningrad, 1964)

Ye Xiaogang

(b Shanghai, 23 Sept 1955). Chinese composer. He studied at the Central Conservatory of Music, Beijing (1978–83), where he attended Alexander Goehr's masterclass. His early works hover between overt Western Romanticism and the tranquillity of Chinese elite traditions. With *Xi jiang yue* ('The Moon over the West River', 1984), a subdued, contemplative work for chamber orchestra, he became one of the first Chinese avant-garde composers to attract international attention. Elements of meditation and quietness became increasingly important to his style as he continued his studies at the Eastman School of Music (MA 1991). Among his first works written in America are the introspective *Threnody* for piano quintet (1988) and a ballet evoking Tibetan ritual music. *The Ruin of the Himalaya* (1989), for which he was awarded the Howard Hanson prize (1990), again shows the influence of Western Romanticism.

In 1989, Ye became a PhD candidate at SUNY, Buffalo, where he studied for a few months with Louis Andriessen. His music gradually developed greater clarity and became more economical. *The Mask of Sakya*, a reflective and mystical piece for *shakuhachi* and Chinese orchestra (1990) reflects this new style. In 1994, after working as a freelance composer in Pittsburgh, he joined the composition department at the Central Conservatory in Beijing. His many honours include the Alexander Tcherepnin Prize (1982), the Grand Prize of the First Orchestral Composition Competition, Taiwan (1991), the Masterpiece Award from the China Cultural Promotion Society (1993) and a Meet the Composer Award (1996).

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FRANK KOUWENHOVEN

Yiddish music.

See [Jewish music](#), especially §III, 3, §IV, 2(iv) and 3(ii).

Yim, Jay Alan

(b St Louis, 24 April 1958). American composer. He studied at Harvard (PhD 1989), where his teachers included Donald Martino and Maxwell Davies, and at the Dartington Summer School (1985) with Birtwistle. In 1989 he joined the composition department at Northwestern University. His music is often inspired by extra-musical sources: *Moments of Rising Mist* (1986) derives from a Chinese scroll, while *Geometry and Delirium* (1989) is based on a poem by Octavio Paz. His style fuses traditional compositional techniques with elements from popular and non-Western music. In the early 1980s he began to use a harmonic vocabulary based on a set of 12-note, all-interval chords; most pieces use a subset of this chromatic field. *Rough Magic* (1996–7) for large orchestra, like several other works, exhibits two opposing processes, one generating perceptible continuity, the other diversity. Many abrupt shifts between relatively simple and chaotically polyphonic textures partition the surface. These texturally defined segments return clearly enough to establish a complex rondo form. A repeating set of chords, along with the repetition of chordal structures nested within this set, creates a ‘chaconne of chaconnes’ that provides continuity.

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Vocal: *Canción de atardecer* (P. Neruda), Bar, str qt, 1990; *LHOOQ* (S. Olds, M. Swenson), S, fl, cl, perc, pf, hp, vn, vc, 1990

Chbr: *Plak*, 2 ob, 2 hn, 2 bn, dbn, 1981; *Autumn Rhythm*, str qt, 1985; *Mille grâces*, fl, pf, 1986; *Moments of Rising Mist*, fl + a fl, cl, perc, pf + cel, hp, vn, vc, 1986; *Vitres de son*, amp fl, hn, tpt, trbn, perc, pf, hp, str qt, db, 1988; *Zazanza*, fl, ob, cl, pf, hp, str qt, db, 1989; *The Blue Voice of Air*, str qt, 1990; *Radiant Shadows*, perc ens, 1991; *Jam Karet 1*, 2 prep vib, 1994; *Broken Prisms*, fl + pic, cl + b cl, 2 perc, pf + cel, vn + va, vc, 1995; *Soku*, fl, vc, perc, 1995; *:dreamin/gField*, a fl, cl, hn, perc, pf, str, 1997; *Zero Crossings*, fl, b cl, pf

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El-ac: *Shiosai*, cptr, 1984; *Dreams Wide Awake*, fl, ob, cl + b cl, pf, hp, gui, mand, str, live elec, 1991; *Song in Memory of a Circle*, a fl, elec, 1992; *Orenda*, vc, live elec, 1995–7

Arr.: *Rachmaninoff: Vocalise*, S, 2 vn, 2 vc, pf four hands, orch, 1997

Principal publisher: Shinkyoku Edition

STEVEN JOHNSON

Yin Falu

(*b* Feicheng county, Shandong, 25 July 1915). Chinese musicologist. He graduated from the Department of Chinese Language and Literature, Beijing University, in 1939 and gained an advanced degree from the Graduate School for Humanities, also Beijing University, in 1942. He taught at the Huazhong University in Dali, Yunnan province (1942–6), Beijing University (1946–51), Beijing College for Political Science and Law (1952–4), and Beijing University from 1960 until his retirement. He also worked as a correspondent research fellow at the Research Institute for National Music (1952–66) and vice research fellow at the Institute of History, Chinese Academy of Sciences (1954–60). In 1982–3 he was invited for a six-month residency at Columbia University, New York, under the auspices of the Luce Fund for Chinese Studies.

Yin is a specialist in the history and music of the Tang and Song dynasties, the role of music in ancient China's relation with her neighbours, particularly with Central Asia and India, and the interrelationship of poetry, literature, dance and music in ancient Chinese culture. His extensive articles have appeared in scholarly journals as well as newspapers.

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HAN KUO-HUANG

Yi Sung-chun

(*b* North Hamgyŏng Province, Korea, 28 May 1936). Korean composer and scholar. Trained as a composer of Western music, he has risen to become the major spokesman and apologist for new Korean music using traditional instruments. He has been a professor at Seoul National University for much of his academic life, and between 1995 and 1997 served as director of the National Centre for Korean Traditional Performing Arts, the successor to a long line of court institutes. His first composition to achieve success, and some notoriety, was *Norit'ŏ*, a prize-winning suite originally written in 1965 for piano, but adapted for *kayagŭm*. Yi sought to find a way to match the versatility of the piano on a Korean instrument. He created a grammar far removed from either the court or folk traditions, full of new techniques alien to *kayagŭm* music of the time such as glissandi, arpeggios, chords and ostinati. Criticized for not understanding Korean musical language, Yi spent the next 15 years securing his position as a

scholar of music history and theory, publishing many books and articles in Korean periodicals.

In the 1980s, a mature style was firmly established in orchestral works such as *Kwanhyŏn shigok: Naüi choguk* (1981–5) and the lyric song *Sasŭm* (1986). As he turned his attention to the development of Korean music, he recovered lost techniques for playing the three Korean lutes (*tang pip'a*, *hyang pip'a* and *wŏlgŭm*) and encouraged the composition of children's songs utilizing traditional instruments, modes and melodic contours. He also developed new versions of old instruments, notably a small *kayagŭm* for children and a larger version with 21 strings, which increased the range towards that of the piano. *Pada* (1986) shows how he applied his repertory of new techniques. The first three movements develop melodies that explore the four-octave range, while quasi-orchestral textures and solid triadic harmony beneath sustained melodies emerge in the last three. While later works have programmatic titles, Yi seeks less to depict scenery with any realism than to take his inspiration from his surroundings, as with poets in Korea's past.

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KEITH HOWARD

Ylario.

See Illario.

Yodel.

To sing or call using a rapid alternation of vocal register.

1. Terminology.

The older designation for the contemporary German verb *jodeln* (to yodel) is without doubt the Middle High German verb *jŏlen*, which appears in numerous sources from 1540 with the meaning 'to call' or 'cry' and 'to sing'; *jŏlen* remains in use in Alpine dialects to the present. According to Grimm

and Grimm (1877), the verb *jo(h)len* or *jola* is derived from the interjection *jo* and may have gained the additional 'd' for vocal-physiological reasons. *Jo(h)ha*, *jodle(n)*, *jodeln* and *jödele* are all forms that evolved from so-called *jo* and *ju(c)hui* calls and they are closely related in meaning to other regional expressions such as *juchzen*, *jutzen*, *ju(u)zä*, *juizä* in Switzerland; *lud(e)ln*, *dud(e)ln*, *jorlen*, *jaudeln*, *hegitzen* in Austria; *johla* in the Allgäu region of Germany; and *jola*, *zor(r)en*, *zauren*, *rug(g)us(s)en*, *länderen* in the Appenzell region of Switzerland. Other languages have created their own derivations from the German *jodeln* as borrowed translations: in French, *jodler* (*iouler*) or *chanter à la manière tyrolienne*; in Swedish, *jodda*; in Japanese, *yöderu* etc. The Italian *gorgheggiare* and the Spanish *gargantear* refer to the throat (*garga*), that is, to the actual larynx technique with glottal stop.

2. Definition and technique.

In most definitions, the following features are generally understood under 'yodelling': 1) singing without text or words, in which the play of timbres and harmonics is emphasized in the succession of individual, nonsensical vocal-consonant connections (such as 'jo-hol-di-o-u-ri-a'), which are also 2) connected in a creative way with the technique of continuous change of register between the chest voice and the (supported or non-supported) falsetto (or head) voice. 3) The tones, often performed in relatively large intervallic leaps, are either connected to one another in a legato fashion during the continuous change of register (register break), or are additionally broken up in traditional styles with the use of glottal stops. Well-trained yodellers have available to them a vocal range of three octaves. Through the change of different yodelling syllables, but also through the change of vocal register, a continuous transformation of timbre emerges which is a result of the shifting number of overtones and stress of fundamental tone and overtones. According to Graf (1975) the falsetto voice that alternates with the chest voice has in almost all cases fewer partials; the partial row of the chest voice is as a rule richer. Colton's evidence (1972, p.339) shows that the chest voice usually has a continuous row of (15–20) overtones of relatively strong intensity. However, the inconsistencies that emerge from sonographic and acoustic-phonetic investigations of yodelling sounds can be traced, according to Frank and Sparber (1972, p.165), to a differentiation in yodelling that should be made between a supported and an unsupported falsetto voice. Of particular significance for the timbral spectrum of individual tones in yodelling are the relationships between open (bright) vowels and deep registers as well as between closed (dark) vowels and high registers.

When yodelling, air is not discharged in spurts, as a rule, but rather gradually released through abdominal (or diaphragm) breathing, whereby the yodelled tone uses a deeply positioned larynx ('yawning position') and expanded resonance space. There are many different concepts of 'register'. Many authors differentiate between not only the falsetto and chest register but also the middle register of the head voice (as hybridization of chest and falsetto voice), since both kinds are available in a voice of mature quality. The differences in quality are often not easy to determine.

3. Yodelling melody, forms and polyphony.

In contemporary Alpine yodelling practice, intervallic leaps are usually performed legato. This involves above all leaps of a 4th, 6th or a 7th, and more unusually of a 9th or 12th. Also chords from dominant 7ths to dominant 9ths are broken up in relation to a change of register. In the Alpine region, the yodeller is predominantly major scale-orientated, building upon the Western tone system and very rarely yodelling in minor. In the Muotathal and Appenzell regions of Switzerland, the fourth level of the major scale is still sung as a 'natural f' (*Alphorn-fa*) and is jokingly called the 'Alpine blue note' (with reference to the C major scale, this tone lies at the fourth level between F and F[♯]).

In his film *Jodel und Jüüzli aus dem Muotathal* (1987), Zemp examines the issue of yodelling melody in relation to the neutral third and seventh levels and in his analysis contrasts the fundamentally different aesthetic interpretations of the traditional regional yodellers with those of the trained, transregionally active yodelling associations.

Formally, traditional yodel melodies have two to six sections or even more, quite often with parallel repetitions of phrase (*AABB*), or else a repeated two-part yodel (*ABAB*). But *AAB* and *BAA*, as well as *AABA* forms can be encountered, in addition to other melodic forms. The slow natural yodel is often metrically free, but it can also be performed more quickly with a regular or irregular beat.

In the Alpine region one- to five-voice yodels can be heard. The Muotathal *Jüüzli* has two- to three-voices. The *Zwoarer* is a two-voice yodel in the Austrian district of Scheibbs; by adding a bass voice, a *Dreier* (three-voice yodel) is created. Canon-like voice-leading or crossing of voices often occurs. In Austria, a secondary *Überschlag* (an upper voice) is added to the main voice and a third voice sings below in harmonic steps to the evolving melody (*Drüber-* and *Druntersingen*).

4. Distribution of yodelling in non-Alpine contexts.

By the beginning of the 19th century, the yodel had gained popularity and had been introduced to the cities by travelling 'natural' and 'Alpine' singers and by national singing societies and singer families from the Tyrol (Zillertal), Styria and Carinthia. Travelling entertainers spread the 'yodelling style' in presenting a combination of songs and yodels in popular Viennese theatrical plays. Owing to international cultural contact, the presence of enthusiasts in different cultures and especially the influence of various forms of disseminating media, Alpine-like yodelling can be found in the most diverse countries, including Japan and Korea. In Tokyo the Japanese Jodler-Alpen-Kameraden enthusiastically cultivate this special vocal technique. In Seoul the first yodelling club was established in 1969, and the Korean Yodel Association was founded in 1979.

(i) Cowboy yodellers.

In America groups of immigrants and their descendents yodel in Bavarian, Austrian or Swiss fashion. Numerous traditional cowboy songs of the 19th century end with a yodel refrain, such as the well-known song *The Old*

Chisholm Trail, sung by cowboys as they drove herds on the trail between Texas and Kansas. The image of the yodelling cowboy was spread by musical events at rodeos, radio shows (such as 'Melody Ranch' featuring the Oklahoma Yodelling Cowboy, Gene Autry), records and Hollywood westerns. Among these yodelling cowboys, [Jimmie Rodgers](#) (1897–1933) became an important figure. Known as 'Mississippi Railroad Man', 'Yodeling Ranger' and the 'Blue Yodeler', he developed (more than any other) the fine points of the yodel song: the change of timbre according to register, abrupt glottal stops and gentle slurring. Accompanying himself on his 'round-up guitar', Rodgers became known as the 'Father of Country Music' and his influence stretched from the West to the East Coast of the United States. Yodelin' Slim Clark (b 1917), who was born in Massachusetts and lives today in Maine, regards himself as a direct successor to the tradition of Rodgers (and Wilf Carter) and calls himself the 'last real singing cowboy'.

(ii) Yodel-like singing.

This can be found not only in Central European Alpine regions, but also in many mountainous and forest regions of other geographic areas. In the polyphonic songs of the Tosks of Albania, two yodel-like voices are accompanied by a sung drone. In Georgia, vocal polyphony as a harmonic basis to a higher 'yodelling' voice is known as *krimanchuli* (see [Georgia, §II, 1\(ii\)](#)).

Related vocal techniques can also be found in different African countries such as Ethiopia, Rwanda, Zaire, Angola, Burundi, Gabon and others. Among the Khoisan and the *!Kung*, hunters and gatherers of southern Angola, for example, a canon-like technique of imitation using one to four yodelling voices is used during which the relative positions of the voices vary and contrapuntal-like effects are produced. The Aka yodellers stand out in that they produce four to six or even 13 overtones in the 'high register'. In the 'deep register', on the other hand, the tones display a sound spectrum of homogeneous overtones with greater intensity; however the fundamental tone is hardly existent or only very weak (Fürniss, 1992, pp.79–83)

Yodel-like melodies and songs can also be found in Asiatic countries and in the boundary region between Melanesia and Polynesia. In the southern highlands of Papua New Guinea, the Huli have two kinds of yodel-like songs: the soloistic and alternating falsetto song (*u*) of the men and the repetitive and yodel-like singing with fixed timbre (*iwa*) performed during work. On Savo in the Solomon Islands, in reference to the solo voice it is said that one takes the song deep (*neo laua*) when singing with chest voice and one uses a high voice (*taga laua*) when changing register and singing with falsetto. In addition to three-voice polyphony, the sudden register change of two solo voices is quite characteristic. These are also supported by a vocal drone (see Melanesia, §5(ii)).

Falsetto and calls, screams and ululation that alternate between the normal register and falsetto are important among most Indian groups found in North and South America. Among the Bororo in Brazil, the 'o-ie o-ie i-go' vocalization found in hunting songs is characterized by additional elements of a yodel-like larynx technique. With additional comparative research in

the future, perhaps the concept of yodelling will be extended in its details. It has already been established that yodel-like singing need not necessarily be tied to large intervals. As sonographic research has shown, two 'different' pitches (one in chest register and the other in falsetto register) can have a common fundamental tone and still belong to different registers (Fürniss, 1992, p.90).

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MAX PETER BAUMANN

Yoder, Paul V(an Buskirk)

(*b* Tacoma, WA, 8 Oct 1908; *d* Hendersonville, NC, 4 April 1990). American composer and arranger. Raised in Grand Forks, North Dakota, he attended the University of North Dakota (BA 1930). From 1930 to 1936 he taught music in the public schools of Aurora, Illinois and Evansville, Indiana. He received the master's degree in music from Northwestern University in 1941. In 1964 he became president of the American Bandmasters Association (ABA), and founded the *Journal of Band Research* and the ABA Research Center at the University of Maryland. He appeared frequently as a band conductor in Japan, and made 12 recordings of Japanese and American folksongs and marches. His over 1400 compositions and arrangements include *Alpha and Omega*, *Relax, Hurricane!* and (with H. Walters) *Bands around the World*. He also published theory books, including methods for band, drum, marimba and vibraphone, and (with C.S. Peters) a six-volume guide to band arranging; several of these have been translated into German, Dutch, Japanese, Korean and Indonesian. Some of his works appear under the pseudonyms Max Thomas and James A. Scott.

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(selective list)

all for band

Alpha and Omega; American Pioneer; Anacapri; Arabian Nights; Avalanche!; Bands around the World [collab. H. Walters]; Drumbeat Jamboree; Elbow Room; Glass Slipper; Gypsy Princess; Harvest Home; Hurricane!; La Fonda; Mantilla; Midnight Sun; Mountain Majesty; Pachinko; Relax; Rumbalita; Rush Street Tarantella; Southern Cross; Swing Bolero; Westward Ho!; c176 marches; c340 arrs., 31 medleys

Principal publishers: Belwin-Mills, Chappell, Kjos, Rubank

RAOUL F. CAMUS

Yokomichi, Mario

(b Tokyo, 12 Oct 1916). Japanese musicologist. After studying Japanese literature at the Imperial University of Tokyo (BA 1941) and completing military service, he began research on *nō* music. He joined the Tokyo National Research Institute of Cultural Properties (1953), becoming research director of the music and dance section (1963) and director general of the performing arts department (1964). He worked at the Tokyo National University of Fine Arts and Music as professor (1976–84) and was appointed director of the Research Institute of the Okinawa Prefectural University of Fine Arts and Music (1986). There he founded a music faculty and established it as the centre of research on Okinawan performing arts. He has pursued a wide range of research interests on Japanese traditional performing arts. He clarified the multi-layered structure of *nō* theatre in terms of dramatic, melodic and rhythmic aspects; undertook research on *shōmyō* (Buddhist ritual music) at the temple of the Great Buddha of Todaiji, Nara, for which his research (1971) remains the comprehensive model for the genre; and worked on relationships between music and dance. He published a new notation system for the traditional dance of mainland Japan in 1960.

WRITINGS

Hyōjun Nihon buyōfu [A standard notation for Japanese dance] (Tokyo, 1960)

Yōkyokushū (Tokyo, 1960–63) [Critical edn of texts of *nō* dramas with literary and musical commentaries]

Kurokawa nō [*Nō* theatre in Kurokawa] (Tokyo, 1967)

Tōdaiji shunie kannon keka [Ritual of February in the Tōdaiji temple] (Tokyo, 1971)

Shōmyō jiten [A dictionary of *shōmyō*] (Kyoto, 1984)

Nōgeki no kenkyū [Studies on *nō* drama] (Tokyo, 1986)

with H. Koyama and A. Omote, eds.: *Iwanami kōza: nō kyōgen* [Iwanami series on *nō* and *kyōgen*] (Tokyo, 1987–8)

‘Ryūkyū geinō kenkyū binran’ [A manual for research on the performing arts of Ryūkyū], *Okinawa geijutsu no kagaku*, i (1988), 81–139; iii (1990), 1–93

'Koten Ryūkyū buyōfu no kokoromi' [An experiment in notating the Classical dances of Ryūkyū], *Okinawa geijutsu no kagaku*, ii (1989), 1–57

Nōgaku zuzetsu [Illustrated examples of *nō* theatre] (Tokyo, 1992)

YOSIHIKO TOKUMARU

Yon, Pietro Alessandro

(*b* Settimo Vittone, nr Turin, 8 Aug 1886; *d* Huntington, NY, 22 Nov 1943). American organist and composer of Italian birth. He received his early musical training in Ivrea, Milan, Turin and Rome. Having graduated with honours from the Accademia di S Cecilia in Rome in 1905, he stayed in the city to become assistant to Remigio Renzi at S Pietro. In 1907 he went to New York, where his elder brother, S. Constantino Yon, had a position at the Church of St Vincent Ferrer. Pietro Yon became the organist and choir director of St Francis Xavier Church and remained there until his appointment in 1927 as organist (later also choir director) at St Patrick's Cathedral on Fifth Avenue; he held that post until his death. He became an American citizen in 1921. A virtuoso player, Yon is credited with being the first organist in New York to play complete programmes from memory, and the first to charge money for admission to his recitals. His long list of compositions includes *The Triumph of St Patrick* (an oratorio), 21 masses, various motets, a *Concerto gregoriano* for organ and orchestra, chamber music, many organ pieces, piano pieces and songs. His best-known works are the Christmas song *Gesù bambino* (1917) and the organ piece *Natale in Sicilia* (1912). Yon was a conservative composer who concentrated on traditional forms. The most important figure in American Catholic church music for many years, he was known also as a teacher. He wrote an instruction book, *Organ Pedal Technic*, published posthumously in 1944.

VERNON GOTWALS/R

Yonge [Young, Younge], Nicholas

(*b* ?Lewes, E. Sussex; *d* London, bur. 23 Oct 1619). English music editor and singer. He married about 1586. Between 1594 and 1618 he is mentioned in St Paul's Cathedral records as singing in the choir. He made his will on 19 October 1619, and was buried in St Michael Cornhill, in which parish he had spent most of his life.

Yonge was the editor of two anthologies of Italian madrigals published, with English texts, as *Musica transalpina* in 1588 and 1597. The first contains 57 pieces (including an English version of *La verginella* by Byrd with a new second part, and four settings of French texts) by 18 composers, of whom the most liberally represented are the elder Ferrabosco and Marenzio. In 1583 and 1585 Pierre Phalèse of Antwerp had issued three madrigal anthologies which not only provided the model for Yonge's venture, but also afforded him a quantity of Italian madrigals by minor Flemish composers (19 pieces came from these three sources). Yonge's 1588 collection was a direct result of the growing English enthusiasm during the 1580s for Italian madrigals. He explained that most of the English

translations had been made in 1583 by 'a Gentleman for his private delight'.

Yonge's 1588 volume was the most influential of the five volumes of Italian madrigals in translation to appear in England between 1588 and 1598; it was reprinted, probably in its year of issue. His volume of 1597 contained only 24 works by 11 composers. Nine lyrics from his first volume and six from his second were subsequently reset by English madrigalists.

EDITIONS

Musica transalpina: Madrigales translated ... chosen out of Divers Excellent Authors, 4–6vv, 1588²⁹/R

Musica transalpina: the Second Booke of Madrigalles ... translated out of Sundrie Italian Authors, 5, 6vv, 1597²⁴/R

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J. Kerman: 'Elizabethan Anthologies of Italian Madrigals', *JAMS*, iv (1951), 122–38

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DAVID BROWN

York.

Cathedral city in England. The Minster was founded in the 7th century and there has been a building on its present site since 1079. From the mid-1200s the music was regulated by a precentor and performed by the vicars choral, who were assisted from about 1500 by lay singing-men; in 1425 the number of choristers was increased from seven to twelve. Polyphonic music was first performed at the end of the 15th century. There was an organ in 1236, and there is evidence of organ building and repairs from 1338 onwards.

At the Reformation most of the Minster services were abolished, and polyphonic music was banned, although it was reintroduced by the 1610s when services by Byrd, Morley, Mundy, the older Robert Parsons and Sheppard were sung. The number of male voices was raised to 20 in 1552, and in the 1600s ranged between 12 and 14; there were 12 choristers between the Reformation and the English Civil War. From the mid-1660s until about 1800 the choir consisted of five vicars choral, seven singing-men and six choristers. James Nares, organist from 1735 until 1756, was succeeded by three generations of the Camidge family. The standard of choral singing declined towards the end of the 1700s, but later the

influence of the Oxford Movement improved the musical establishment and in the 20th century, under Noble and Bairstow, the choir reached a very high standard. An organ built in 1833 by Elliott & Hill to John Camidge's rather curious design was reconstructed in 1859 by Hill and in 1903 by Walker, with further work by Harrison & Harrison in 1916 and 1931, and by Walker again in 1960. A major rebuild by Geoffrey M. Coffin followed in 1992.

Part of the plainsong practice of the Benedictine community of St Mary is reflected in an Ordinal and Customary copied about 1400. Five of the many parish churches in York had organs before 1600, but in the period between the Restoration and around 1800 there was only one (St Michael-le-Belfrey). The number of churches with organs and then choirs grew during the 19th century and declined in the 20th.

The York Waits were civic employees from around 1400 to 1836; they sounded the watch and performed on ceremonial and festive occasions. Numbers ranged from three to six. In 1561 the city bought for the waits 'a noyse of iij Shalmes', and in the 1660s they were playing sackbuts and cornetts; oboes and bassoons were in use by 1739. Some waits also possessed string instruments. Having first played in York Minster in 1600, they were frequent performers there in the 1660s and 70s. During the 1700s they regularly performed at the Assembly Rooms concerts and at the Theatre Royal.

The first known public concert in York was held in 1709. In 1730 the Assembly Rooms were built, and concerts organized by the 'Music Assembly' or the 'Music Society' (probably synonymous) were held there every year until 1825, weekly between October and April, in addition to concerts given during the annual August race-week. Performers comprised the five York waits and other musicians engaged for the season. John Hebden played between 1733 and 1742, while Nares was a frequent performer between 1746 and 1756. In the mid-1700s the race-week concerts attracted virtuoso musicians: Giardini, Noferi and Thomas Pinto among the violinists, and Curioni, Frasi and Galli among the singers. The weekly concerts were taken over by Thomas Shaw in 1778, and then until 1842 were run successively by William Hudson, John Erskine, the younger John Camidge with Philip Knapton, and then by Camidge alone.

In 1825 the Festival Concert Rooms were built adjacent to the Assembly Rooms and most of the larger concerts in York were given there until about 1900. Visiting soloists during the first half of the 1800s included Catalani, Chopin, Liszt, Moscheles, Paganini and Thalberg. Between 1844 and 1852 concerts were given by the York Philharmonic Society. York did not again have regular orchestral concerts until 1898 when Noble founded the York SO. Professional chamber music concerts were sponsored by the York Musical Union, formed by Canon Thomas Percy Hudson, between 1888 and 1902, and from 1921 by the British Music Society. The University of York promotes a wide range of concerts.

The York Choral Society, active from 1833 to 1869, frequently attracted audiences of 1500 and above during the 1850s. Programmes usually included choral and orchestral music; only after 1857 were large oratorios performed without cuts. The York Musical Society, founded in 1876, is still

active; the University of York also has a large choral society. Three smaller choirs are noteworthy: the Micklegate Singers (founded 1962), the Chapter House Choir (1965) and the Yorkshire Bach Choir (1979), which has broadcast and recorded widely.

The city's first music festival, promoted by Matthew Camidge and John Ashley, took place in August 1791; the four Yorkshire Grand Musical Festivals, held in York in 1823, 1825, 1828 and 1835, were much larger. Morning concerts were given in York Minster, mostly made up of 'grand selections'; *Messiah* was the only work to be given complete. They were conducted by Thomas Greatorex in the first three festivals and William Knyvett in 1835. The chorus was the largest of any provincial festival: 273 in 1823 and 350 thereafter. The orchestras were correspondingly large with 180 performers in 1823 and later about 250. A notable addition to the band in 1835 was the Hibernicon. Among the vocal soloists were Catalani, Malibran and Grisi. The evening concerts, all led by Nicolas Mori, were given in the Assembly Rooms in 1823 and afterwards in the specially built and adjoining Festival Concert Rooms. They included orchestral music and solos, duets, terzettos and glees performed by the vocal soloists. The next festival of any importance, the York Musical Festival, took place on two days in July 1910 when Bantock, Elgar and Noble (who also organized the festival) conducted their own works. The York Festival was first held in 1951 and was most important musically during the 1950s and 1960s when premières were given of works by Blake, Alexander Goehr, Richard Hall, Joubert and Sherlaw Johnson.

The York Early Music Festival, Britain's most important festival in the field of historically informed performance, was founded in 1977 by a group of York musicians, notably John Bryan, Alan Hacker and Peter Seymour, working with Anthony Rooley, the London-based director of the Consort of Musicke. In association with the BBC and overseas radio networks, particularly WDR, the festival, held in the city's medieval churches, guildhalls and historic houses, has presented first modern performances of many outstanding works. The festival has led to the establishment of the Early Music Network International Young Artists Competition.

York had many organ builders before the Restoration but their activities are obscure. The Preston family was active immediately thereafter. Thomas Haxby built and repaired organs in the 18th century, John Donaldson, John Ward and Robert Postill in the 19th, and Summers & Barnes and Principal Pipe Organs in the 20th. In the 1860s William Waddington's piano factory employed some 160 people. Samuel Knapton (and Knapton, White & Knapton) published keyboard music and songs during the early 19th century; music publishing by Banks & Son was begun in the 1880s and pursued on a large scale until 1972, when that side of the business was sold to Ramsay Silver who retained the name 'Banks Music Publications' in his imprint.

York was the first of the 1960s 'new universities' to support research and teaching in music. In 1964 the composer and writer Wilfrid Mellers was appointed Professor; he chose the composers David Blake, Peter Aston and Robert Sherlaw Johnson as his first members of staff. In the mid-1960s the Amadeus Quartet initiated a resident ensemble scheme.

Subsequent residencies have been held by the Fitzwilliam, Medici, Mistry, Sorrel and Medea quartets, and by the Capricorn ensemble. In addition to its encouragement of young composers and new music, the department has gained wide recognition for innovative work in music technology, music education, ethnomusicology and early music performance practice. Opened in 1969, the Sir Jack Lyons Concert Hall (with its notable organ by Grant, Degens & Bradbeer) is at the heart of a music building that includes seminar and rehearsal rooms, offices and electronic music studios. An extension (1992) contains a recital hall and a specially designed location for the Javanese gamelan. Others who have worked at the university include the composers Nicola LeFanu, John Paynter and Bernard Rands, the conductor Graham Treacher, the conductor and clarinettist Alan Hacker, and the ethnomusicologist Neil Sorrell.

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DAVID GRIFFITHS, JOHN PAYNTER

York Buildings.

London concert room built in 1676. See [London \(i\)](#), §V, 2.

Yorke, Peter

(*b* London, 4 Dec 1902; *d* England, 2 Feb 1966). English arranger, composer and conductor. Like many of his contemporaries who later achieved recognition for their work in light music, Yorke began his pre-war career with Britain's leading dance bands, notably Percival Mackey, Jack Hylton and Louis Levy. In particular his distinctive scores of popular film songs in the pseudo-symphonic style required by Levy for recordings and broadcasts became a trademark that would distinguish Yorke for the remainder of his career. After the war light orchestras were a main element of BBC radio, and he became associated with a rich, full orchestral sound, often augmented with a strong saxophone section led by Freddy Gardner (1911–50). Yorke used Gardner in many of his commercial recordings for EMI's Columbia, notably pieces such as *I'm in the Mood for Love* and *These Foolish Things*, which have become minor classics of their genre. Yorke contributed many original compositions to the recorded music libraries of leading London publishers (Chappells, Francis Day & Hunter, Paxton etc.) and for ten years from 1957 his *Silks and Satins* used to close the popular ITV series 'Emergency – Ward Ten'. He broadcast regularly until his death.

WORKS

(selective list)

[all works for orchestra](#)

Highdays and Holidays, 1946; Sapphires and Sables, 1947; Melody of the Stars, 1948; Quiet Countryside, 1948; In the News, 1950; Silks and Satins, 1952; Oriental Bazaar, 1953; Miss in Mink, 1956; Ladies Night, 1966

DAVID ADES

Yorke Trotter, Thomas Henry

(*b* London, 6 Nov 1854; *d* London, 11 March 1934). English teacher and writer. He was educated at Durham School and at New College, Oxford (MA, DMus). In 1905 he became principal of the Incorporated London Academy of Music, where he put into practice a successful system for the musical education of children. This system was based on rhythmic movement and led to extemporization at a very early stage, the practical application of what he considered the two main factors in education – reception and creation. In *The Making of Musicians* (1914) he formulated a number of principles, six of which adequately summarize his thinking: education must aim to cultivate artistic instincts, feeling should be encouraged before intellect, individual personality must be considered, each thing learnt must lead to the next, all exercises must have musical meaning, and original work should be encouraged. He also conducted first performances in England of Schumann's *Manfred* and Mendelssohn's *Athalie*.

WRITINGS

with K. Bird: *The Rhythmic Gradus* (London, 1909, 3/1915)
Constructive Harmony, together with a Book on Form (London, 1911, enlarged 2/1915)

The Making of Musicians (London, 1914, 2/1930)
The Rhythmic Method of Music Teaching (London, 1921)
Music and Mind (London, 1924)
with **S. Chapple**: *Yorke Trotter Principles of Musicianship for Teachers
and Students* (London, 1933)

FRANK DAWES

York plays.

One of the four principal cycles of medieval English religious plays. The York cycle survives in the city's official copy (*GB-Lbl* Add.35290). The manuscript was copied some time in the period 1463–77, and additions and annotations were made up to the mid-16th century; it apparently represents a mid-15th-century revision of the cycle's 47 plays (a further three were never entered). The plays were enacted on wagons in the city streets up until the final performance some time in the period 1569–75.

Vocal music is required by 30 or more cues spread rather unevenly through the plays. Its main purpose is to represent heaven and, by extension, God's heavenly messengers and earthly agents. A second function of the music is structural, marking entrances, exits and the transition from one scene to another. Where text incipits occur, they can usually be identified as liturgical items, presumably intended to be sung to chant.

In play 45, the Weavers' pageant of *The Assumption of the Blessed Virgin*, a heavenly concert defines the beginning and end of the Assumption itself (achieved with lifting machinery) and enhances the sumptuous visual effect. This play, unusually, includes polyphonic settings of three Marian texts, and a second, alternative group of settings of the same texts at the end of the play. One text, 'Veni electa mea', is liturgical, but as the settings are not chant-based they seem to have been composed specially for the drama. Both sets are for two boys' voices, but a *divisi* chord shows that at least four singers were involved; the 12 speaking angels were probably also the singers. The music is apparently the work of one composer and probably dates from the 1440s. Modern-day productions in the streets of York (1992, 1994) have shown the effectiveness of both sets of pieces.

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J. Dutka: *Music in the English Mystery Plays*, Early Drama, Art, and Music, reference ser., ii (Kalamazoo, MI, 1980)

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(Cambridge, 1996)

RICHARD RASTALL

Yoruba music.

The Yoruba people live predominantly in the western state of [Nigeria](#), but there is also a considerable Yoruba population in the central and southern areas of neighbouring [Benin](#), and a lesser population in Togo. The Yoruba of the western state, who acknowledge Ile-Ife as their ancestral and cultural home, are grouped into the subcultures of Oyo, Egba, Egbado, Ijesha, Ife, Ijebu, Ekiti, Ondo and Akoko. At the height of the Oyo empire in the 18th century, most of these groups owed allegiance to the Oyo, a unity that was broken with the collapse of the empire in the 19th century. A more comprehensive and lasting unity developed under British administration and the term 'Yoruba', originally used to refer only to the Oyo, became the name for all Yoruba-speaking peoples.

1. Traditional music.

Yoruba traditional music is marked by an impressive variety of genres, forms, styles and instruments. While this variety is partly a result of the diverse subcultures, much of it is common to Yoruba culture as a whole. The dominant music today is that known as *dundun*, its title being taken from the name of the set of double-headed hourglass tension drums used for its performance. Other important instruments and ensembles are the *bata*, a set of double-headed conical drums; the *koso*, a single-headed hourglass tension drum, similar to the Hausa *kotso*; the *bembe*, a double-headed cylindrical drum, similar to the Hausa *ganga* (*gàngáá*); the *sakara* or *orunsa*, a set of circular frame drums with earthenware bodies; the *sekere* or *aje oba*, a set of gourd vessel rattles covered with cowrie nets; the *agogo*, an externally struck iron bell, which may also be used in sets; the *agidigbo*, a box-resonated lamellophone; and the *goje*, a single-string bowed lute, similar to the Hausa *goge* (*gòògè*).

Drums are principally used for instrumental performances, but other instruments in addition to those already mentioned are of fair importance. Yoruba is a tonal language, and, as instrumental music has a very strong textual basis, almost every instrumental performance, regardless of the kinds of instruments involved, is based on the tonal patterns of an unverbilized text.

Vocal music distinguishes between *orin* (song) and *oriki* (praise-chant). *Orin* is characterized by its use of discrete pitches, balanced melodic lines, and a preponderance of responsorial forms. *Oriki* is characterized by its use of a speech-song style of performance, and its division into *ijala*, *iyere*, *iwi* and *rara*, four types of praise-chant, each identified with a particular voice quality and literary style. *Ijala* is used by hunters, *iyere* by Ifa priests concerned with divination, *iwi* by *egungun* masqueraders, while *rara* is a more general type of chant appropriate to a variety of social occasions.

2. Modern developments.

Since 1900 several new types of music have developed from traditional models, among them *apala*, *sakara* and *waka*, in which traditional instruments, styles and forms are used. *Apala* and *sakara* are essentially praise-songs, with instrumental accompaniments that are suitable for dancing. *Waka* takes its name from 'wak'a', the Hausa word for song, and was originally a type of semi-religious Muslim song, but it is now a more general song type used increasingly for entertainment. In another prominent new type of music, *Jùjú*, the guitar and Western harmonic and melodic patterns are combined with traditional Yoruba instruments and rhythmic idioms. *Jùjú* is popular in night-clubs, and at marriages and on other social occasions among westernized Yoruba.

Music dramas or 'folk operas' first appeared in the 1940s and are an important part of Yoruba musical life. Their style is modelled on that of traditional music, and their dramatic content is often based on historical traditions. The major innovators and exponents of this form have been Hubert Ogunde with *Yoruba Ronu*, the late Kola Ogunmola with *The Palmwine Drunkard* and Duro Ladipo with *Oba Koso*.

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AKIN EUBA

Yoshida, Hidekazu

(*b* Tokyo, 23 Sep 1913). Japanese music critic. He studied French literature at Tokyo University, graduating in 1936. During World War I he published translations of Schumann's writings (Tokyo, 1942) and of Richard Benz's *Ewiger Musikers* (Tokyo, 1943). He founded a 'Music Classroom for Children' in collaboration with the conductor Hideo Saito and the pianist Motonari Iguchi in 1948, which eventually led to the foundation of Tōhō Gakuen School of Music in 1961. He also co-founded the Institute of 20th-Century Music with Minao Shibata, Yoshirō Irino and others in 1957, which sponsored a series of summer festivals of contemporary music. Meanwhile he began to write actively for journals and newspapers, particularly for the Asahi newspaper. He has published nearly 60 books and translated many others, including Rostand's *La musique française contemporaine* (Tokyo, 1953), Arthur Honneger's *Je suis compositeur* (Tokyo, 1953, 2/1970), Bernstein's *The Joy of Music* (Tokyo, 1966) and Stuckenschmidt's *Twentieth Century Music* (Tokyo, 1971). He has been awarded a number of prizes for his writing, and the Yoshida Hidekazu Prize was inaugurated in 1991 to commend distinguished journalistic activities in the fields of music, arts and the theatre.

WRITINGS

- Yoshida Hidekazu Zenshū* [The complete works of Yoshida Hidekazu] (Tokyo, 1975–86)
- Sekai no ongaku* [Music in the World] (Tokyo, 1950; 2/1953 as *Ongakuka no sekai* [World of Musicians])
- Shudai to hensō* [Theme and variations] (Tokyo, 1953)

Nijusseiki no ongaku [Music in the 20th century] (Tokyo, 1957)
Kagaku gijutsu no jidai to ongaku [Period of scientific technology and music] (Tokyo, 1964)
Hihyō Sōshi [A book of criticism] (Tokyo, 1965)
Gendai no ensō [Performances today] (Tokyo, 1967)
Mozart (Tokyo, 1970)
Sekai no shikisha [Conductors of the world] (1973/R)
Ongaku o kataru [Talks on music] (Tokyo, 1974–5)
Gendai ongaku o kataru [Talks on contemporary music] (Tokyo, 1975)
Sekai no pianisuto [Pianists of the world] (Tokyo, 1976)
Ongaku tenbō [Musical views] (Tokyo, 1978–85)
Hihyō no komichi [A path of criticism] (Tokyo, 1979)
Ongaku no hikari to kage [Light and shadow of music] (Tokyo, 1980)
Chōwa no gensō [Fantasy of harmony] (Tokyo, 1981)
Bētōven o motomete [In search of Beethoven] (Tokyo, 1984)
Ongaku: tenbō to hihyō [Music: views and criticism] (Tokyo, 1986)
Opera nōto [Opera notes] (Tokyo, 1991)
Shin ongaku tenbō [New musical views] (Tokyo, 1991)

MASAKATA KANAZAWA

Yoshino, Naoko

(b London, 10 Dec 1967). Japanese harpist. Her family was living in Los Angeles when, at the age of six, she began harp lessons with Susann McDonald, who has been her only teacher. She launched her international career by winning the Israel Harp Contest in 1985, and made her New York début in 1987 and her London début in 1990, when she performed the Mozart Flute and Harp Concerto with James Galway. She was awarded the Tokyo Arts Festival prize in 1988, the year in which she began her recording career. On disc, the cool elegance of her interpretation of the classical harp repertory has been balanced by her vividly dramatic performance of contemporary Japanese works by Takemitsu, Toyama and Takahishi.

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ANN GRIFFITHS

Yosifov, Aleksandar

(b Sofia, 12 Aug 1940). Bulgarian composer. At the Sofia Conservatory he studied composition with V.P. Vladigerov and conducting with K. Iliyev. From 1969 to 1987 he was director of the Balkanton recording company. As an active functionary in communist Bulgaria, he became a representative of the school of socialist realism. His writing, which was generously supported by the state, is typical of the populist mass art of the 1970s and 80s. His endeavours to strike a popular tone are expressed through politicization and a musical language in which song, dance and marching rhythms assume the appearance of extended, through-composed and lavishly orchestrated forms. Yosifov's best-known opera, *Han Krum*

Yuvigi (1981), is based on an historical subject celebrating the centenary of Bulgarian liberation from Turkish rule and the 1300th anniversary of the founding of the nation. Dominated by pathos and a romantic sublimity, the opera is full of striking dramatic effects and has an abundance of scenic contrasts.

WORKS

(selective list)

Stage: Han Krum *Yuvigi* (op, after B. Banov), perf. 1981

Orch: 3 syms., 1968, 1971, 1973; Conc. for Orch, 1972; Pf Conc., 1972; Conc., 2 pf, perc, str, 1973; Prbulgarskr tanz [Ancient Bulgarian Dance], 1995; Ratchenitsa [Folkdance], 1996

Choral orch: 5 cants., 1964, 1966, 1967, 1971, 1972; Golemiyat byal pat [The Great White Way], orat, 1969; Requiem, 1973; songs and children's songs

Solo songs

MARIYA KOSTAKEVA

Yost, Michel

(b Paris, 1754; d Paris, 5 July 1786). French clarinettist, composer and teacher. He studied the clarinet with Joseph Beer and made his first public appearance in 1777 at the Concert Spirituel. One of the earliest French solo clarinettists, Yost was admired for the beauty of his sound and the precision of his execution. He performed on 38 different occasions at the Concert Spirituel in 1781 and between 1783 and 1786, often playing his own concertos. Although he had no formal training in composition, he had a facility for finding agreeable melodies and brilliant flourishes, which were edited and scored by his friend J.C. Vogel. At least three of his 14 concertos, his Duos op.10 and all his quartets were signed 'Michel et Vogel'. Although his writing emphasized a fluent technique it was criticized by Gradenwitz as 'virtuosoship [which] has degenerated into a series of empty roulades'. However, the melody from one concerto was incorporated into one of Cyrille Rose's *32 Etudes*. A clarinet and a flute method by 'V. Michel' published in about 1802 were written not by Michel Yost but probably by François-Louis Michel, although the duos in these methods may have been by Yost. His pupils included the influential performer Xavier Lefèvre.

WORKS

Orch: 14 concs, incl. no.9, ed. C. Stevens (Provo, 1963), J. Michaels (Hamburg, 1976); no.10, ed. I. Chai (Baton Rouge, 1984); no.11, ed. P. West (Lincoln, 1991)

Chbr: 48 duos, 2 cl, incl. nos.2 and 4, ed. J. Michaels (Hamburg, 1967), 6 duos, op.5, ed. H. Voxman (London, 1979), 12 kleine Duos, ed. F.G. Holy (Lottstetten, 1992); 12 duos, cl, vn; 12 airs variés, 2 cl; 12 airs variés, cl, va; 3 trios, 2 cl, bn, incl. no.1, ed. H. Voxman (Chicago, 1966); Trio, ed. K. Schultz-Hauser (Mainz, 1968); 27 trios: 3 for 2 cl, vc, 3 for 2 cl, va, 3 for fl, cl, bn, 3 for fl, cl, va, 3 for fl, cl, vc, 3 for cl, hn, bn, 3 for cl, vn, bn, 3 for cl, hn, vc, 3 for cl, vn, vc; 18 qts, cl, vn, va, b; Rondo, 3 cl, bass cl, ed. J. Lancelot (Paris, 1989); op.1, ed. J. Lancelot (Paris, 1994); 12 airs variés, cl, vn, va, b

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*Fétis*B

*Pierre*H

P. Gradenwitz: 'The Beginnings of Clarinet Literature', *ML*, xvii (1936), 145–50

G. Pound: 'A Study of Clarinet Solo Concerto Literature Composed Before 1850: with Selected Items Edited and Arranged for Contemporary Use', (diss., Florida State U., 1965)

P. Weston: *Clarinet Virtuosi of the Past* (London, 1971)

ALBERT R. RICE

Youll, Henry

(*b* Diss, bap. ? 27 Dec 1573; *f* 1608). English composer. Though it is not impossible that he was the son of a musician, Ezekiel Youel of Newark, Canon George Youell has more plausibly suggested that he was the Henry Youll who graduated from Magdalene College, Cambridge, in 1593 and who, on his marriage, became a schoolmaster at Eye, near Diss. Before this he may have been tutor in the house of Edward Bacon of Coddensham, near Ipswich, to four of whose sons he dedicated his single publication, *Canzonets to Three Voyces* (London, 1608, ed. in *EM*, xxviii, 1923, 2/1968). A Henry Youll 'Scholar' was buried at St Benet's, Cambridge, in 1661.

Youll had severe limitations as a composer, having no aptitude for sad or pathetic expression. His models were clearly Morley's three-voice canzonets (1593), although no piece in the volume is structurally a true canzonet, and the last six pieces are ballets. Despite its pallid charm his music lacks the wit and inventiveness of Morley's.

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E.H. Fellowes: *The English Madrigal Composers* (Oxford, 1921, 2/1948/R)

A. Smith: 'Parish Church Musicians in England in the Reign of Elizabeth I', *RMARC*, no.4 (1964), 42–93

DAVID BROWN

Youmans, Vincent (Millie)

(*b* New York, 27 Sept 1898; *d* Denver, 5 April 1946). American composer. He worked as a piano salesman and music-roll maker at Aeolian, where he came under the tutelage of Felix Arndt, and later worked as a song plugger for Remick and Harms. He began composing while in the navy during World War I; Sousa admired one of his marches and orchestrated it for the Marine Corps band. In 1920, when his first song was published (*The Country Cousin*), he was working as a rehearsal pianist for Victor Herbert. He composed his first Broadway score, *Two Little Girls in Blue*, in collaboration with Paul Lannin in 1921. The success of this and his next work, *The Wildflower* (1923), established his fame. *No, No, Nanette*, also of 1923, and including 'Tea for Two' and 'I want to be happy', was the biggest musical-comedy success of the 1920s in both Europe and the USA. From

1927 Youmans also produced his own shows. He had another major success with *Hit the Deck!* (1927; including 'Hallelujah'), but his subsequent productions were failures, though many of their songs remain popular. His last contributions to Broadway were some songs for *Take a Chance* (1932).

Youmans's early songs are remarkable for their economy of melodic material: two-, three- or four-note phrases are constantly repeated and varied by subtle harmonic or rhythmic changes. In later years, however, apparently influenced by Kern, he turned to longer musical sentences and more free-flowing melodic lines. Youmans was forced to retire in 1934, owing to tuberculosis, after a professional career of only 13 years. More than any of his contemporaries he made constant re-use of a limited number of melodies; he published fewer than 100 songs, but 18 of these were considered standards by ASCAP.

WORKS

(selective list)

stage

all are musicals and, unless otherwise stated, dates are those of first New York performance; where different, writers shown as (lyricist; book author)

Two Little Girls in Blue (A. Francis [I. Gershwin]), George M. Cohan, 3 May 1921; collab. P. Lannin [incl. Oh me! Oh my!, Dolly]

The Wildflower (O. Harbach and O. Hammerstein), Casino, 7 Feb 1923; collab. H. Stothart [incl. Bambalina, Wildflower]

Mary Jane McKane (W.C. Duncan and Hammerstein), Imperial, 25 Dec 1923; collab. Stothart

Lollipop (Z. Sears), Knickerbocker, 21 Jan 1924 [incl. Tie a little string around your finger, Take a little one step]

A Night Out (C. Grey and I. Caesar; G. Grossmith and A. Miller), Philadelphia, Garrick, 7 Sept 1925

No, No, Nanette (Caesar and Harbach; Harbach and F. Mandel), Globe, 16 Sept 1925 [incl. Tea for Two, I want to be happy]

Oh, Please! (Harbach and A. Caldwell), Fulton, 17 Dec 1926 [incl. I know that you know]

Hit the Deck! (L. Robin and Grey; H. Fields), Belasco, 25 April 1927 [incl. Hallelujah, Sometimes I'm happy]

Rainbow (L. Stallings and Hammerstein), Gallo, 21 Nov 1928

Great Day (E. Eliscu and W. Rose; Duncan and J. Wells), Cosmopolitan, 17 Oct 1929 [incl. More Than You Know, Without a Song, Great Day]

Smiles (Grey, H. Adamson and R. Lardner; W.A. McGuire), Ziegfeld, 18 Nov 1930 [incl. Time on My Hands]

Through the Years (E. Heyman; B. Hooker), Manhattan, 28 Jan 1932 [incl. Through the Years, Drums in my Heart]

Take a Chance (B.G. DeSylva and L. Schwab), Apollo, 26 Nov 1932; collab. R. Whiting, N.H. Brown [incl. Rise 'n' Shine]

other works

Film scores: What a Widow!, 1930; Flying Down to Rio, 1933 [incl. Carioca, Orchids in the Moonlight, Flying Down to Rio]

Songs: Who's who with you, in *From Piccadilly to Broadway*, 1918; *The Country Cousin* (1920); *That Forgotten Melody* (W.D. Furber) (1924)

Principal publisher: Harms

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- D. Dunn:** *The Making of No, No, Nanette* (Secaucus, NJ, 1972)
- G. Bordman:** *Days to be Happy, Years to be Sad: the Life and Music of Vincent Youmans* (New York, 1982)

GERALD BORDMAN

Young.

English family of musicians. Six singers known as 'Miss Young' ((3)–(8) below) sang professionally under their maiden names until their marriages and sometimes afterwards.

- (1) Anthony Young
- (2) Charles Young
- (3) Cecilia Young [Mrs Arne]
- (4) Isabella Young (i) [Mrs Lampe]
- (5) Esther [Hester] Young [Mrs Jones]
- (6) Isabella Young (ii) [Mrs Scott]
- (7) Elizabeth Young [Mrs Dorman]
- (8) Polly [Mary, Maria] Young [Mrs Barthélemon]

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BDA

BurneyH

DNB(W.B. Squire)

FiskeETM

LS

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Lady Llanover, ed.: *The Autobiography and Correspondence of Mary Granville, Mrs Delany* (London, 1861–2/R)

C. Higham: *Francis Barthélemon* (London, 1896)

W.H. Cummings: *Dr Arne and 'Rule Britannia'* (London, 1912)

H. Langley: *Dr Arne* (Cambridge, 1938)

M. Sands: 'Francis Barthélemon', *MMR*, lxxi (1941), 195–8

H.C.R. Landon, ed.: *The Collected Correspondence and London Notebooks of Joseph Haydn* (London, 1959)

T.J. Walsh: *Opera in Dublin 1705–1797* (Dublin, 1973)

H.C.R. Landon: *Haydn in England 1791–1795* (London, 1976)

D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)

B. Boydell: *A Dublin Musical Calendar 1700–1760* (Dublin, 1988)

J. Milhous and R.D. Hume: 'J.F. Lampe and English Opera at the Little Haymarket in 1732–3', *ML*, lxxviii (1997), 502–31

OLIVE BALDWIN/THELMA WILSON

Young

(1) Anthony Young

(*b* c1685; *d* London, bur. 8 May 1747). Organist and composer. He was organist at St Clement Danes, London, from 1707 and was probably the Anthony Young who was a chorister at the Chapel Royal until March 1700, but he was never organist at St Katherine Cree, as Burney believed. Seven of his songs appeared in *The Monthly Mask of Vocal Music* between 1705 and 1709, he published *A New Collection of Songs* (1707), and in 1719 Walsh and Hare brought out his *Suits of Lessons for the Harpsichord or Spinnet*. In 1739 he was a founder member of the Society of Musicians.

Young

(2) Charles Young

(*b* London, bap. 11 Feb 1683; *d* London, 12 Dec 1758). Organist, brother of (1) Anthony Young. He may have been a chorister at St Paul's Cathedral in the late 1690s and was organist of All Hallows, Barking-by-the-Tower, from 1713 until his death. He composed a few songs. He was the father of (3) Cecilia, (4) Isabella (i), (5) Esther and of Charles, a clerk at the Treasury, whose daughters were (6) Isabella (ii), (7) Elizabeth and (8) Mary (Polly).

Young

(3) Cecilia Young [Mrs Arne]

(*b* London, bap. 7 Feb 1712; *d* London, 6 Oct 1789). Soprano, daughter of (2) Charles Young. A pupil of Geminiani, she sang in concerts from March 1730 and first appeared on stage in English operas by Lampe and Smith in 1732–3. According to Burney, she had 'a good natural voice and a fine shake [and] had been so well taught, that her style of singing was infinitely superior to that of any other English woman of her time'. Handel chose her for the premières of his *Ariodante* and *Alcina* (both 1735), *Alexander's Feast* (1736) and *Saul* (1739), and for the first London performance of *Athalia*. After marrying Thomas Arne in 1737 she appeared in his stage works (notably *Comus*, *Rosamond* and *Alfred*) in London and for two seasons in Dublin (1742–4) and performed his songs at Vauxhall Gardens. The marriage proved unhappy and she was often ill, making only occasional appearances after 1746; her last new Arne role was in *Eliza* (1754). In 1748 she went to Dublin with her sister and brother-in-law, the Lampes, to sing in the winter concert season and returned there with Arne in 1755 to perform in his works at Smock Alley Theatre. Here their marriage broke down and Arne went back to London, leaving her in Ireland with her young niece Polly, and in 1758 Mrs Delany found her employed as a singing teacher by a charitable Irish family. She returned to London with Polly in 1762 and seems to have made only one more public appearance, at a benefit concert for Polly and her husband, F.H. Barthélemon, in 1774. She was reconciled with Arne shortly before his death in 1778, after which she lived with the Barthélemons. There were suggestions that she could be

unreliable and that she drank too much, but Burney, a pupil of Arne's, remembered her with affection, and Charles Dibdin wrote: 'Mrs Arne was deliciously captivating. She knew nothing in singing or in nature but sweetness and simplicity'.

Young

(4) Isabella Young (i) [Mrs Lampe]

(*b* London, ?bap. 3 Jan 1716; *d* London, 5 Jan 1795). Soprano, sister of (3) Cecilia Young. She had small singing roles at Drury Lane in 1733–4 but otherwise appeared only in concerts until she sang the heroine Margery in John Frederick Lampe's burlesque opera *The Dragon of Wantley* in 1737. In the middle of its long run she married the composer and subsequently created roles in all his stage works, including Thisbe in *Pyramus and Thisbe* (1745). The Lampes went to Dublin in 1748 and she appeared for two seasons at the Smock Alley Theatre, and sang in concerts and at the Marlborough Green pleasure gardens. In November 1750 they went to Edinburgh and, according to Burney, were soon 'settled very much to the satisfaction of the patrons of Music in that city'. However, Lampe died there of a fever in July 1751 and she returned to Covent Garden to sing her old roles and some new ones in musical afterpieces. She remained in the company until the 1775–6 season, often singing with her sister Esther, although in the later years they were only members of the chorus. Her son Charles John Frederick Lampe took over as organist at All Hallows, Barking-by-the-Tower, after the death of his grandfather (1) Charles Young, and her daughter-in-law sang for a time as Mrs Lampe at the pleasure gardens and Sadler's Wells Theatre.

Young

(5) Esther [Hester] Young [Mrs Jones]

(*b* London, 14 Feb 1717; *d* London, bur. 6 June 1795). Contralto, sister of (3) Cecilia Young. She appeared in concerts from 1736 and created the role of Mauxalinda in Lampe's *The Dragon of Wantley*. She had other Lampe roles, played Lucy in John Gay's *The Beggar's Opera* for many years and in 1744 sang Juno and Ino in the première of Handel's *Semele*. It is sometimes stated that she went to Ireland with the Arnes in 1755, but in fact she sang at Covent Garden throughout the 1755–6 season and in every year after that until her retirement in 1776. She married the music seller and publisher Charles Jones on 8 April 1762; by December 1785, a few years after his death, impoverished and seriously ill, she was being cared for with 'unremitting Tenderness' by her sister Mrs Lampe.

Young

(6) Isabella Young (ii) [Mrs Scott]

(*d* London, 17 Aug 1791). Mezzo-soprano, niece of (3) Cecilia Young. She studied with the bass Gustavus Waltz, first appearing in a concert with him on 18 March 1751, and sang in Arne's *Alfred, Rosamond* and *Eliza* in 1754. She became a distinguished concert and oratorio singer in London and the provincial festivals. She sang for Handel in the last few years of the composer's life and was Counsel (Truth) in the first performance of *The Triumph of Time and Truth* in March 1757. She was a soloist in the *Messiah* performances at the Foundling Hospital on a number of

occasions. After appearing at Drury Lane as Titania in J.C. Smith's opera *The Fairies* (February 1755), she performed there regularly until 1777, singing between the acts, in musical interludes and afterpieces. She created roles in George Rush's English operas *The Royal Shepherd* and *The Capricious Lovers*. After her marriage to the Hon. John Scott (December 1757) she usually sang in concerts and oratorios as Mrs Scott, but on stage she continued to describe herself as Miss Young until 1769.

Young

(7) Elizabeth Young [Mrs Dorman]

(*d* London, 12 April 1773). Contralto, sister of (6) Isabella Young (ii). She went to Dublin with the Arnes in 1755, singing Grideline in his *Rosamond* at the Smock Alley Theatre. She returned to England with Arne in 1756, and was a shepherdess in his *Eliza* that December. After playing Lucy in *The Beggar's Opera* in June 1758 (billed as making her first appearance on any stage) she sang regularly at Drury Lane until 1772 and in some seasons at Finch's Grotto Gardens. Her lower voice meant she was given male or older women's parts. She created the roles of Agenor in Rush's *The Royal Shepherd* (1764) and the duenna Ursula in Dibdin's *The Padlock* (1768). She married the violinist Ridley Dorman in 1762.

Young

(8) Polly [Mary, Maria] Young [Mrs Barthélemon]

(*b* London, 7 July 1749; *d* London, 20 Sept 1799). Soprano, composer and keyboard player, sister of (6) Isabella Young (ii). She went with the Arnes to Ireland and impressed audiences in Dublin by singing 'perfectly in Time and Tune' in Arne's *Eliza* at the age of six. She remained in Ireland with Mrs Arne and in 1758, after hearing her play the harpsichord, Mrs Delany wrote: 'the race of Youngs are *born* songsters and musicians'. She appeared on stage in Dublin, where O'Keefe admired her 'charming face and small figure' as Ariel in *The Tempest*. She returned to London to make her Covent Garden début in September 1762, singing and playing between the acts; the *Theatrical Review* commented on the agreeable innocence of her appearance: 'Her performance on the harpsichord, is equal to her excellence in singing'. After two seasons she moved to sing minor roles with the Italian opera company at the King's Theatre, where the violinist and composer François Hippolyte Barthélemon was leader of the orchestra. She married him in December 1766 and afterwards appeared mainly with him, in occasional seasons at the Italian opera, in oratorios and at the pleasure gardens. There were visits to Ireland, and a highly successful tour of the Continent in 1776–7. She sang in her husband's oratorio *Jefte* in Florence and gave concerts before the Queen of Naples and Marie Antoinette, at which their young daughter Cecilia Maria also sang. However, their careers did not flourish after this; in an injudicious letter (*Morning Post*, 2 November 1784) she complained of being refused engagements, styling herself 'an English Woman, of an unblemished reputation'. Haydn visited the Barthélemons when he was in England and at a concert in May 1792 he accompanied her in airs by Handel and Sacchini.

Maria Barthélemon published six sonatas for harpsichord or piano and violin (1776) and a set of six English and Italian songs op.2 (1786). The Barthélemons lived in Vauxhall and attended the Chapel at the Asylum for Female Orphans, where they came under the influence of the Swedenborgian preacher, Duché. She composed three hymns and three anthems op.3 (1795) for use at the Asylum and Magdalen Chapels, *The Weaver's Prayer* for a concert in aid of unemployed weavers and an ode on the preservation of the king op.5 (1795), with words by another Swedenborgian, Baroness Nolcken.

Young [Youngs], (Basil) Alexander

(*b* London, 18 Oct 1920; *d* Macclesfield, 2 March 2000). English tenor. He studied at the RCM with Steffan Pollmann and made his début as Scaramuccio (*Ariadne auf Naxos*) at the 1950 Edinburgh Festival. In 1953 he sang Tom Rakewell in the English première of *The Rake's Progress*, a BBC studio production; he recorded his classic reading of this role in 1964 under Stravinsky's direction. He created Charles Darnay in Benjamin's *A Tale of Two Cities* (1953, BBC) and Philippe in Berkeley's *A Dinner Engagement* (1954, Aldeburgh), and sang in the British premières of Searle's *The Diary of a Madman* (1960, Sadler's Wells) as Poprichin and Henze's *The Bassarids* (1968, BBC) as Dionysus. He appeared at Covent Garden (1955–70), notably as Matteo (*Arabella*) and Britten's Lysander; at Sadler's Wells, where his roles included a highly amusing Count Ory, Almaviva, Gluck's and Monteverdi's Orpheus, Belmonte and Handel's Jupiter and Xerxes; and with the WNO and Scottish Opera, creating Cicero in Hamilton's *The Catiline Conspiracy* (1974, Stirling). He also sang extensively in concert and oratorio, and from 1973 to 1986 was director of singing at the RNCM. Young was a stylish singer with a silvery tenor which he used with innate musicianship, as can be heard in his many recordings of operas and oratorios by Handel.

HAROLD ROSENTHAL/ALAN BLYTH

Young, Douglas

(*b* London, 18 June 1947). British composer. He won the composition scholarship to the Royal College of Music, London (1966–70) and continued postgraduate studies with Milner and Pousseur. He won the Karl Rankl Prize for orchestral composition in 1970, by which time he was working professionally as a freelance composer. In 1974 he founded the ensemble Dreamtiger.

His early work *The Listeners* (1967) holds the key to his later development. It interleaves two contrasting poems by Walter de la Mare – one set to magical gamelan sonorities, the other to dynamic music redolent of Stravinsky and Berg. The implicit conflict between East and West was explored further in *Canticle* (1970), with its sinuous melodies and Messiaen-like rhythmic structure. Throughout the 1970s Young aimed to absorb and transcend the influence of the postwar avant garde. Increasing interest in non-European culture and popular music (from Irish folk music to rap) progressively transformed his work, and the driving rhythms and pure

melodic energy of *Slieve League* (1979) announced a decisive change. His scores for the Royal Ballet led to a commission from the Bayerische Staatsoper in Munich for a full-length ballet. The result, *Ludwig* (1986), with its kaleidoscopic fusion of musical languages, was hailed by the German press as a perfect exemplar of postmodernism, although it was only later that Young became acquainted with the work of writers such as Queneau, Calvino and Kundera who then influenced his artistic outlook. During the 1990s Young concentrated almost exclusively on chamber music. The string quartet *Mr Klee Visits the Botanical Gardens* (1990–93) is the first in a series of works inspired by Klee and other 20th-century painters (in whose work Young finds a freedom of invention lacking in music). In his collection of piano pieces *Herr Schoenberg Plays Ping-Pong* (1992–9) Young widened his scope to encompass jazz, popular dance music, film scores and even advertising jingles – transformed into a personal musical universe that has the same sense of fun and daring as Calvino's *Cosmicomics*.

MSS in *GB-Lbl*

WORKS

(selective list)

Stage: *Ludwig* 'Fragments from a Mystery' (ballet, 2), DAT tape, Munich, 1986; *The Tailor of Gloucester* (op, 4, Young, after B. Potter), London, 1989; *The Lost Puzzle of Gondwana* (children's adventure story, M. Blackman), London, 1999

Orch: *Departure*, 1970; *Aubade*, small orch, 1972–3; *Circus Band & Other Pieces* (after Ives), 1977–80; *Virages*, vc, large orch, 1978; *Night Journey under the Sea*, large orch, 1980–82; *Lament*, sitar, orch, 1984

Chorus and orch: *Railway Fugue* (R.L. Stevenson), spoken chorus, perc ens, 1965; *The Listeners* (dramatic cant., W. de la Mare), S, female chorus, perc ens, chbr ens, 1967; *The Hunting of the Shark* (dramatic cant., L. Carroll), nar, chorus, pf, small orch, 1982; *Actualité* (Current Affairs) (cabaret cant., various texts), chorus, str, pf, perc, 1997–9

Choral unacc.: *Canticle* (W.H. Auden: New Year Letter), SATB/SSATBB, 1970; *Lullaby of the Nativity* (medieval anon.), SSA, 1978

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PETER HILL

Young, John

(*b* ?London, *c*1672; *d* London, *c*1732). English music printer, publisher and instrument maker. The researches of Dawe, together with those of Ashbee, have helped clarify the identification of members of this family. Young's father was also John, but since he was still alive in 1693, he was evidently not, as earlier surmised, the John Young who was appointed musician-in-ordinary to the king as a viol player on 23 May 1673 and who had died by 1680 (according to the Lord Chamberlain's records). Young junior was apprenticed to the music seller and publisher John Clarke, and was established on his own by 1695. His publications included *A Choice Collection of Ayres for the Harpsichord or Spinett* by Blow and others (1700), William Gorton's *A Choice Collection of New Ayres, Compos'd and Contriv'd for Two Bass-Viols* (1701), *The Flute-Master Compleat Improv'd* (1706), the fifth and sixth editions of Christopher Simpson's *Compendium* (1714) and other works. Some were issued in conjunction with other publishers, including Henry Playford, Thomas Cross, John Cullen, John Walsh and John Hare, so that such works as Jeremiah Clarke's *Choice Lessons for the Harpsichord or Spinett* (1711), and editions of *The Dancing Master, Wit and Mirth, or Pills to Purge Melancholy* and Purcell's *Orpheus britannicus* include his imprint. A number of interesting works known to have been published by Young are now lost, including John Banister's *The Compleat Tutor to the Violin* (1699), Philip Hart's *A Choice Set of Lessons for the Harpsichord or Spinnet* (1702) and Alex Roathwell's *The Compleat Instructor to the Flute* (1699). Young also had a high reputation as a violin maker. His violin-playing sons, John (*b* London, 23 Aug 1694) and Talbot (*b* London, 25 June 1699; *d* London, bur. 24 Feb 1758), both joined the business. John in turn had a son, yet another John Young (*b* London, 1 March 1718; *d* London, 30 April 1767), who was a violinist and organist. Talbot Young became the best-known violinist of the family and was a member of the King's Music from 1717. With his father, Maurice Greene and others, he established a series of weekly music meetings from about 1715. Held initially at the Youngs' premises, they eventually moved to nearby taverns, and from the mid-1720s became known as the Castle Society concerts. Talbot was also organist of All Saints, Bread Street (1729–58), and a Gentleman of the Chapel Royal from 1719. About 1741 the Youngs' business passed into the hands of Peter Thompson, who had probably had an association with the firm since about 1731.

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PETER WARD JONES

Young, La Monte (Thornton)

(*b* Bern, ID, 14 Oct 1935). American composer and performer. As a child he learned the guitar and cowboy songs from his aunt Norma before taking up the saxophone at the age of seven. He studied first with his father Dennis, a sheep-herder, then with his great-uncle Thornton, a bandleader, and from 1951 to 1954 at the Los Angeles Conservatory with William Green, who also taught him the clarinet. Young played extensively in blues and jazz bands in Los Angeles throughout the mid-1950s, as well as in the orchestra, dance band and jazz combo at Los Angeles City College (1953–6), while studying counterpoint privately with Leonard Stein (1955–6). He took undergraduate courses at Los Angeles State College (1956–7) and at UCLA (BA 1958), where he studied with Robert Stevenson, and did postgraduate work at the University of California in Berkeley (1958–60). Early in his first term he showed the *Trio for Strings* (1958) to his composition teacher Seymour Shifrin, who organized its first performance at his home in an unsuccessful attempt to show Young the error of his ways. The *Trio* – composed entirely of long tones and rests, some lasting a minute or more – is now generally recognized as a defining work in the minimalist movement, and Young as its founder.

The spaciousness of the piece, which remains a model for Young's output as a whole, is on one level a reflection of the spaciousness of his upbringing until his teens and, on another, of his fascination with variegated environmental drones – from the wind blowing through the logs of the cabin where he was born, to the transformer he would listen to beside his grandfather's gas station, to the motors he would sing along with in the machine-shop where he worked after school. Young himself cites *gagaku* and the static elements of Webern – which he 'telescoped' by extending them exponentially – as the principal musical influences on the *Trio*. He encountered another major influence at Stockhausen's (1959) Darmstadt summer course seminar, which featured the music of Cage, much of it performed live by David Tudor. Back in Berkeley, Young's performances of Cage-inspired scores drew ridicule on campus but found a sympathetic ear in the choreographer Ann Halprin, who invited Young and his fellow student Terry Riley to accompany her troupe with *outré* friction sounds, such as tin cans scraped across glass for the duration of a performance.

In 1960 Young went to New York on a Hertz travelling fellowship to study electronic music with Richard Maxfield at the New School for Social Research. He organized the first loft-concert series in the city at Yoko

Ono's studio shortly after his arrival and edited the proto-Fluxus *An Anthology* of avant-garde art (published after numerous delays in 1963), including his own *Compositions 1960*. Termed 'concept art' by the writer Henry Flynt, these pieces ranged from the purely abstract (e.g. no.15 'This piece is little whirlpools in the middle of the ocean') to those with a minimal aural component (e.g. no.2 'Build a fire in front of the audience'). In 1963 Young founded the Theatre of Eternal Music, playing virtuoso soprano saxophone with the viol player John Cale, the violinist Tony Conrad, the percussionist Angus MacLise, and the vocal drone of the calligrapher and light artist Marian Zazeela, whom he married that year.

It was Riley's *In C* (1964) which inaugurated the style of modular repetition adapted by other minimalists. Nonetheless, although Riley's innovation grew out of his own early tape-loop compositions, Young had himself experimented with radical repetition as early as *arabic numeral (any integer)* in 1960, the integer in question being the number of times a note, chord or sound (in '923' a gong struck with a mallet, in '1698' a forearm piano cluster) was repeated in a given realization. However, his more profound influence on minimalism, new age music and rock was in his gradual extension of durations, beginning with the radical sustenance of the Trio, moving on to the even longer tones of *Four Dreams of China* and reaching the fully fledged drones of *The Tortoise, his Dreams and Journeys* in 1964. With the departure of MacLise for India, the rhythmic element was removed and the Theatre, singing and playing over the drone of, first, the aquarium motor of the eponymous tortoise, and later of sine wave oscillators which could theoretically extend tones *ad infinitum*, more closely approximated the 'eternal music' of its title. In the same vein Young and Zazeela began creating Dream Houses – long term installations comprised of the otherworldly beauty of Zazeela's light art uncannily complementing that of Young's drones. (A six-storey Dia Art Foundation environment in Tribeca operated from 1979 to 1985; the most recent Dream House, projected to last seven years, opened nearby in 1993.) By 1964 those drones were tuned in just intonation, and Young's revival of this tuning rivals in importance that of his extended durations.

His research bore fruit in *The Well-Tuned Piano*, a riposte to *The Well-Tempered Clavier* in its rejection of equal temperament and its compromises. Beginning as a 45-minute tape piece in 1964, the work has now extended to 384 minutes in performance, developing from an intriguing experiment to an epic masterpiece. The work explores often exotically named chordal areas, alternating slow single-note sections with 'clouds', in which the keys are struck in such rapid succession as to create the illusion of a sustained chord with their haze of harmonics. The slower sections evoke the *alap* of classical Indian music, which Young studied with master Kirana vocalist Pandit Pran Nath from 1970 until his death in 1996. Those studies have also borne fruit in Young's return to his blues roots in the 1990s with the Forever Bad Blues Band. While his early improvisational performances with the band were, by Young's standards, short (under an hour) explorations of a standard 12-bar blues progression in just intonation, more recent performances, prefaced with a slow mode-establishing section again reminiscent of *alap*, have extended to nearly three hours. As with *The Well-Tuned Piano*, the elaboration has been qualitative as well as

quantitative, a visionary exfoliation of the spirituality of the visceral blues form in a manner hitherto unimagined.

After several rescorings of the *Trio*, Young returned to long-tone string writing in *Chronos Kristalla*, commissioned by the Kronos Quartet. A constant in all these varied efforts has been his desire, as he has put it, to 'get inside a sound' – whether a set of computerized harmonics held for the duration of an installation or the I, IV or V chords of the blues explored over a pedal for 15 minutes. The same desire to confront the listener on a neurological level led him earlier in his career to extreme dynamic levels, causing him, in 1964, to withdraw his soundtracks for Andy Warhol films when the management of the Lincoln Center insisted on lowering the volume. More recently, Young has achieved his aim more subtly with electronic equipment capable of generating bass frequencies that are felt as much as heard.

His uncompromising perfectionism has unfortunately restricted recordings and thus, despite international touring, Young is perhaps more widely heard of than heard. He withdrew from a Columbia Records contract in 1968 rather than accept an overdub, and remained relatively obscure while later exponents of minimalism gained notoriety. However, his work has appeared on Edition X, Shandar, Disques Montaigne, Bridge and most notably Gramavision, which released a five-disc *The Well-Tuned Piano* (18-8701-2, 1987), *The Second Dream of the High-Tension Line Stepdown Transformer* (R279467, 1991), and a two-disc recording of the Forever Bad Blues Band entitled *Just Stompin'* (R279487, 1993).

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Young, Lester (Willis) [Pres, Prez]

(*b* Woodville, MS, 27 Aug 1909; *d* New York, 15 March 1959). American jazz tenor saxophonist.

1. Life.

Young grew up in the vicinity of New Orleans and later Minneapolis. His father, Willis Handy Young, taught all his children instruments and eventually formed a family band that toured with carnivals and other shows. Young learnt the violin, trumpet and drums, and settled on the alto saxophone by about the age of 13. After one of many disputes with his father, he left the family band at the end of 1927 and spent the following years performing with various groups, including Art Bronson's Bostonians, with whom he took up the tenor saxophone, and Walter Page's Blue Devils. Early in 1932 Young joined the Thirteen Original Blue Devils, and while on tour in Oklahoma City met Charlie Christian. He then made Kansas City his base, and played with the Bennie Moten–George E. Lee Band, Clarence Love, King Oliver and, on one night in December 1933, Fletcher Henderson, then on tour with his star saxophonist, Coleman Hawkins.

In 1934 Young joined Count Basie, beginning an association that eventually led to national recognition. He left Basie at the end of March as a provisional replacement for Hawkins in Henderson's band. Henderson's musicians rejected Young's very different approach to the saxophone, however, and he left after a few months. For the next year he performed mostly around Kansas City and Minnesota on a freelance basis. By 1936 Young had resumed his association with Basie. In November of that year, with a unit from Basie's band, he made his first recordings. His solos on *Lady be Good* and *Shoe Shine Boy* (Voc.) were immediately regarded by musicians, many of whom learnt them note for note. During the next few years, as Basie's band became more famous, Young was prominently featured on its recordings (for example, *Jumpin' at the Woodside*, 1938, Decca, and *Clap hands, here comes Charlie*, 1939, Voc.) and broadcasts. Although he received mixed reviews from the critical establishment, the younger generation of musicians, including Dexter Gordon, Illinois Jacquet and others, were enthusiastic about his music. His small-group performances, particularly *Lester leaps in* (1939, Voc.) and his many recordings with Billie Holiday (notably *All of me*, 1941, OK), were especially influential.

Young left Basie in December 1940 to form his own small band, which performed in New York. In May 1942 he led a band with his brother Lee (drums), which performed in Los Angeles and New York. When he rejoined Basie in December 1943 Young came to the notice of the general public and also a new generation of jazz musicians, among them John Coltrane, Sonny Rollins and Stan Getz. In 1944 he won first place in the *Down Beat* poll for tenor saxophonists, the first of many such honours.

On 30 September 1944 Young was drafted into the army but was court-martialled the following February for drug abuse. After serving several months in detention barracks in Georgia, he was released at the end of 1945 and resumed recording and performing in Los Angeles. At his first recording session he produced a masterpiece, *These Foolish Things* (Phil/Ala.).

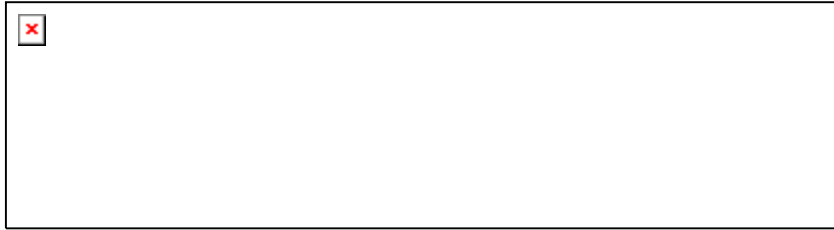
Beginning in 1946 Young spent part of almost every year playing with Jazz at the Philharmonic, touring the rest of the time with his own small groups. From 1947 he developed and modified his approach successfully – his use of double time and the choice of repertory showing the influence of bop. However his health was becoming increasingly affected by an addiction to alcohol, and from about 1953 until his death his recordings were noticeably less consistent. Still, he was able to produce some of his best work on concert recordings such as *Prez in Europe* (1956, Onyx). He made guest appearances with Basie's band in 1952–4 and again at the Newport Jazz Festival in 1957 and in early 1959 he began an engagement at the Blue Note club in Paris. He made his last recordings there in March, shortly before his death.

2. Music.

Young was one of the most influential musicians in jazz. His style was viewed as revolutionary when he was first recorded during the late 1930s, and it was a primary force in the development of modern jazz in general and the music of Charlie Parker in particular. The only influences to which Young ever admitted were two white saxophonists of the 1920s, Jimmy Dorsey and Frankie Trumbauer, especially the latter. Both possessed exceptional technique and a light, dry sound. Dorsey was fond of timbral effects achieved through low honks and alternative fingerings, and Young carried these further. From Trumbauer, Young adopted a strong sense of musical form, which was apparent even in his earliest recordings, such as *Lady be Good* (ex.1) with its short motivic and rhythmic constructions, each building upon its predecessor. Young's beautiful and delicate sound must be heard in order to appreciate fully the impact of this solo.



Young's work of the 1940s and 50s was different in style from that of his early years, but not necessarily inferior, as many critics have claimed. His tone was much heavier and his vibrato wider. He was more overtly emotional and filled his solos with wails, honks and blue notes. He drew more heavily on a small repertory of formulas, especially simple ones such as the arpeggiation of the tonic triad in first inversion at phrase endings. His solos also contained astonishing leaps and bold contrasts (ex.2), relying more on the alternation of repetition and surprise than on motivic development. Significantly, musicians have praised his recordings of the 1940s alongside his early ones, indicating a clear appreciation of their musical value.



Young's impact on the course of jazz was profound. His superb melodic gift and logical phrasing were the envy of musicians on all instruments, and his long, flowing lines set the standard for all modern jazz. His personal formulas are now the common property of all jazz musicians, and recur in countless jazz compositions and improvisations. Sadly, the public, while familiar with Young's name, has little awareness of his music and its role in jazz history. The feature film *Round Midnight* (1986), which was dedicated to Young and Bud Powell, was largely based on Young's life story.

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Oral history material in *US-NEij*

LEWIS PORTER

Young, Neil

(*b* Toronto, 12 Nov 1945). Canadian singer-songwriter and guitarist. He emerged in the late 1960s as a member of the critically acclaimed, Los Angeles-based rock band Buffalo Springfield. He subsequently gained mass exposure in the 'supergroup' Crosby, Stills, Nash and Young. This widespread fame co-existed in the late 1960s and early 70s with his growing reputation as a singer-songwriter and collaborator with bands such as Crazy Horse and the Stray Gators. His early solo work with Crazy Horse – including the albums *Everybody knows this is Nowhere* (1969) and *After the Gold Rush* (1970) – has proved particularly enduring. On these albums his fragile, expressive tenor, and jagged, lyrical lead guitar grace an eclectic mixture of styles, including acoustic ballads, driving rock and lighter country-rock. He coupled these gifts with a melodic songwriting style and with pessimistic and occasionally enigmatic lyrics in such early songs as *Broken Arrow* and *Expecting to Fly* (both with Buffalo Springfield), and *Cowgirl in the Sand* (1969) and *Only love can break your Heart* (1970) from the early solo albums. Songs such as *Cowgirl in the Sand* and *Southern Man* (1970) provided ample solo space for his guitar playing, but the ecstatic one-note solo in *Cinnamon Girl* (1969) best exemplifies his minimalist tendencies. The epic narrative *Cortez the Killer* (from *Zuma*, 1975) broke new ground for Young in terms of subject matter and displayed an intense lyricism in the extended guitar solo. *Harvest* (1972), featuring predominantly folk and country-styled material, was his most successful album in commercial terms, but drew mixed critical notices.

Young remained highly productive and commercially successful throughout the 1970s and continued his occasional collaborations with Stephen Stills (*Long May You Run*, 1976) and Crazy Horse (*Rust Never Sleeps*, 1979). During the 1980s his eclecticism became even more extreme, ranging through acoustic rock, hard rock, techno-pop, rockabilly, country and rhythm and blues. The title song from the rhythm and blues album *This*

Note's for You (1987) criticized pop artists who made TV commercials; the video of the title song was initially banned by MTV before eventually winning an award for Best Video of the Year. By the end of the decade Young showed signs of abandoning the almost wilful eclecticism of the preceding years. *Freedom* (1989), followed by *Ragged Glory* (1990) with Crazy Horse, were both critical successes and his most commercially successful work for a decade. He was recognized as a predecessor to the grunge bands of the 1990s by many of the younger musicians, principally for his guitar style (which since the late 1960s has been characterized by heavy distortion and ringing, open chords) and for his highly individualistic, anti-commercial stance. This recognition resulted in *Mirror Ball* (1995), a collaboration with Pearl Jam.

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DAVID BRACKETT

Young [Younge], Nicholas.

See [Yonge, Nicholas](#).

Young, Percy M(arshall)

(*b* Northwich, Cheshire, 17 May 1912). English writer on music and music educationist. He was educated at Christ's Hospital (1924–30) and read English, music and history as an organ scholar at Selwyn College, Cambridge (1930–34; MusB 1933). He was director of music at Stranmillis Teachers Training College, Belfast, from 1934 until 1937, when he took the MusD at Trinity College, Dublin. From 1937 to 1944 he was music adviser to the city of Stoke on Trent. In 1944 he became director of music at Wolverhampton College of Technology; there he also formed a choir which gave many performances, particularly of lesser-known works by Handel. Since 1970 he has been a visiting scholar and lecturer at numerous colleges in the USA.

Young is an exceptionally fluent and prolific writer. His books include short popular biographies and several volumes for younger readers. Many of his more substantial writings are based on a lively, fresh and industrious, if not always highly discriminating, examination of source material; these include original research on Elgar and useful surveys of the British choral tradition and British music generally. As a composer Young has been equally prolific: his works include a Fugal Concerto for two pianos and strings (1954), a *Festival Te Deum* for massed voices, semichorus and organ (1961) and much unpublished music for brass ensembles. He has edited Handel's *Saul* for the Hallische Händel-Ausgabe (Leipzig, 1972), Arne's

cantata *The Lover's Recantation* (Leipzig, 1988), and Elgar's *The Spanish Lady*, for the Elgar complete edition (London, 1991).

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DAVID SCOTT/R

Young, Simone

(b Sydney, 21 March 1961). Australian conductor. She studied composition and piano at the NSW Conservatorium and made her conducting début at the Sydney Opera House in 1985. In 1987 she was engaged as an assistant conductor at the Cologne Opera, and in 1993 was appointed Kapellmeister at the Berlin Staatsoper. Young has been the first woman to conduct at the Vienna Volksoper (1992) and Staatsoper (1993), the Opéra-Bastille (1993) and the Staatsoper in Munich (1995). Other important débuts have included Covent Garden (1993), the Metropolitan Opera (1995), both in *La bohème*, and the Munich PO (1996). Her repertory

extends from Mozart to contemporary music, with special emphasis on Wagner and Strauss, and her performances have been acclaimed for their exciting theatricality. In 1997 Young embarked on a *Ring* cycle at the Vienna Staatsoper.

CAROL NEULS-BATES

Young, Victor

(*b* Chicago, 8 Aug 1900; *d* Palm Springs, CA, 10 Nov 1956). American composer, conductor and violinist. He began to play the violin at the age of six, and four years later went to live with his grandfather in Warsaw, where he studied at the conservatory. He made his *début* as a soloist with the Warsaw PO in 1917. In 1920 he returned to the USA, and the following year made his American *début* at Orchestra Hall in Chicago. Between 1922 and 1929 he was a leader in movie theatres, a musical supervisor of vaudeville productions, a violinist and arranger for Ted Fiorito's orchestra, and the assistant musical director of the Balaban and Katz theatre chain.

He first worked for radio in 1929, and in 1931 became musical director for Brunswick Records, where in 1932 he arranged and conducted several selections from *Show Boat* with soloists, chorus and orchestra; released on four discs, it was the first American album ever made from the score of a Broadway musical. In 1935 he moved to Hollywood, where he formed his own orchestra and joined the staff of Paramount Pictures.

During the next 20 years Young composed and conducted music for many television and radio shows and record albums, and wrote scores (some with collaborators) for over 225 films. He also composed instrumental pieces (some of which originated in film scores), two Broadway shows and a number of popular songs. He had a gift for writing pleasing melodies but his music for the most part is conventional. His film scores are often overwrought and incorporate excessively sentimental string writing, but they are dramatically adequate and occasionally even eloquent. He won an Academy Award (posthumously) for his score to *Around the World in 80 Days*.

WORKS

(selective list)

film scores

Ebb Tide, 1937; Maid of Salem, 1937; Golden Boy, 1939; Gulliver's Travels, 1939; North West Mounted Police, 1940; The Light That Failed, 1940; Hold Back the Dawn, 1941; I Wanted Wings, 1941; Reap the Wild Wind, 1942; The Palm Beach Story, 1942; For Whom the Bell Tolls, 1943; Frenchman's Creek, 1944; Kitty, 1945; The Blue Dahlia, 1946; To Each his Own, 1946; Unconquered, 1947; The Big Clock, 1948; The Night has a Thousand Eyes, 1948; Sands of Iwo Jima, 1949; Samson and Delilah, 1949; Rio Grande, 1950; Payment on Demand, 1951; Scaramouche, 1952; The Quiet Man, 1952; Shane, 1953; The Country Girl, 1954; Three Coins in the Fountain, 1954; The Left Hand of God, 1955; Around the World in 80 Days, 1956

stage

Pardon our French (revue, E. Heyman), New York, 5 Oct 1950

Seventh Heaven (musical, V. Wolfson, S. Unger; lyrics, Unger), New York, 26 May 1955

songs

Sweet Sue (W.J. Harris), 1928; 9 songs, incl. A Hundred Years from Today, in Blackbirds of 1933 (revue); Sweet Madness, in Murder at the Vanities (musical play), 1933; Stella by Starlight (N. Washington; from the film: The Uninvited, 1944); Love Letters (E. Heyman; from the film, 1945); The Searching Wind (Heyman; from the film, 1946); Golden Earrings (J. Livingston and R. Evans; from the film, 1947); My Foolish Heart (Washington; from the film, 1949); Our Very Own (J. Elliot; from the film, 1949); Alone at Last (B. Hilliard; from the film: Something to Live For, 1952); When I Fall in Love (Heyman; from the film: One Minute to Zero, 1952); Wintertime of Love (Heyman; from the film: Thunderbirds, 1952)

Bon Soir (Heyman; from the film: A Perilous Journey, 1953); Call of the Faraway Hills (M. David; from the film: Shane, 1953); Change of Heart (Heyman; from the film: Forever Female, 1953); The world is mine (S. Adams; from the film: Strategic Air Command, 1955); Around the World in 80 Days (H. Adamson; from the film, 1956); I only live to love you (M. Gordon; from the film: The Proud and Profane, 1956); Written on the Wind (S. Cahn; from the film, 1956)

instrumental

for orchestra unless otherwise indicated – most composed 1935–52

Arizona Sketches; Columbia Square; Elegy to F. D. R.; For Whom the Bell Tolls; Hollywood Panorama; In a November Garden; Leaves of Grass (after W. Whitman); Overnight; Travelin' Light; Manhattan Concerto, pf, orch [based on the film scores]; Pearls on Velvet, pf, orch; Stella by Starlight, pf, orch [based on the film score The Uninvited]; Stephen Foster, str qt

Principal publishers: Famous, Joy, Northern, Paramount

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CLIFFORD McCARTY

Young [Joungh], William

(d Innsbruck, 23 April 1662). English composer and viol player. He was among the 17th-century English musicians who served at continental courts and carried to them a knowledge of the then much admired English manner of performance on the viol. Jean Rousseau, in his *Traité de la viole* (Paris, 1687/R), referred to the European reputations of some of these players and mentioned three in particular, among them 'Joung auprès du Comte d'Innsbruck'. Nothing is known of Young's early life, though the

presence of five-part dances in a manuscript associated with Worcester in the 1640s (*GB-Ob* Mus.Sch.E.415–18) suggests that he was already an established composer before he left England, and possibly that he came from the West Country.

The spelling 'Joungh' found in some sources of his music suggests that he may already have been with Ferdinand Karl when the latter was Governor of the Netherlands before becoming archduke of Innsbruck in 1646. He had certainly entered the archduke's service by 1652. Between February and May of that year Ferdinand Karl and his wife Anna de' Medici undertook an Italian journey on which Young accompanied them as one of their valets to Mantua, Parma, Modena, Florence and Ferrara. Subsequently he was one of those who accompanied the court from Innsbruck to Milan and in 1654 was probably the English musician referred to in the court records as having received 100 ducats from the Emperor Ferdinand III when Ferdinand Karl's musicians, among whom was Antonio Cesti, visited Regensburg.

In 1655, after her abdication from the Swedish throne, Queen Christina was received into the Catholic Church at Innsbruck. She was entertained there for ten days and recorded the great pleasure Young's viol playing gave her. At this time he was regarded as one of the finest viol players in Europe, a judgment echoed by other guests on that occasion. A year later the English merchant Robert Bargrave visited Innsbruck and heard Young, whom he described as 'groom of the bedchamber and chief violist to the archduke'. On 26 August 1660 Young travelled to England but soon returned to Innsbruck, where his death was recorded in the register of St Jakob. The William Young who served in London from 1660 to 1670 as a violinist in the royal music of Charles II has often been confused with the composer, but does not seem to have been related to him; he came from Ripon.

Young's compositions for the viol played *lyra-way* are important; a few were published, but many others remain in manuscript. He continued to employ the technique in Innsbruck, for Bargrave stated that he had developed there an eight-string viol to be played *lyra-way*. The fantasias for viols represent Young working in the mid-century style of consort music akin to that of Locke. The sonatas, on the other hand, show strong Italian and German influences. The journey through Italy in 1652 must have brought Young into direct contact with the developing sonata style there, a contact reinforced by the presence of Italian musicians working in Innsbruck. The pattern of his 1653 collection is similar to that of many Italian publications of the time, and such features as the use of the title 'canzona' for imitative movements and, on occasion, of the rhythmic metamorphosis of themes reflect the same influence. The disposition of instruments, however, such as the preference for three or four violins in the published sonatas and the combination of violin, bass viol and continuo that occurs in several unpublished sonatas, is more in line with Germanic usage. Young's 1653 collection is the earliest set of works entitled 'sonata' by an English composer, and his use of the term *canzona* was a precedent followed by Purcell. A copy of the collection was in Thomas Britton's library, and items from it are in a Restoration manuscript in Oxford.

WORKS

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3 sonatas (d, C, D), vn, b viol, bc, *GB-DRc*; 2 (d, C) ed. D. Beecher and B. Gillingham (Ottawa, 1983); 1 (D) ed. P. Evans (London, 1956)

9 fantasias, tr, t, b, bc, *Lbl, Lgc*; ed. R. Morey (London, 1984–6) [possibly the 'Fantasias for viols of three parts' announced in 1669⁵]

39 pieces, lyra viol, 1651⁶, *A-ETgoëss, D-Kl, F-Pc, GB-Cu*, Cheshire County Record Office, Chester, *LBl, Mp, Ob, US-LAuc*

23 pieces, 2 b viols, *A-ETgoëss, GB-DRc, Ob*

3 pieces, b viol, bc, *A-ETgoëss, GB-DRc, Lcm*

30 pieces, b viol; *A-ETgoëss, HAdolmetsch, Ob, PL-Wtm*; 29 ed. U. Rappen (Hannacroix, nr Ravena, NY, 1989)

5 dances, a 5, *GB-Ob* (inc.)

6 dances, 2 tr, b, *Ob*; ed. W.G. Whittaker (London, 1930)

2 dances, tr, t, b, *US-NH*

Mr Young's [8] Sharp Airs, tr, b, bc, *GB-Ob*

Mr Younges [11 dances] for two Lyra Viols, tr, b, bc [? 2 lyra viol pts missing], *Ob*

2 dances, tr, b, *US-NH*

Almain, vn, *GB-Ob*

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MICHAEL TILMOUTH/PETER HOLMAN

Young Chang.

South Korean firm of instrument makers. Founded in 1956 to assemble upright pianos from imported components, the company began its own manufacture in 1968 and profited from the country's booming economy. Though pianos imported to the USA in early years were reported as having

insufficiently seasoned lumber, improved methods have overcome these difficulties. Manufacturing and shipping systems are sophisticated and automated, and in 1996 the company opened a huge factory in Tianjin, China. The quality of recent instruments is high. The concert grand has attracted favourable notice, and the uprights are sturdy and sonorous. The company has subsidiaries in Canada, the USA and Europe. In 1985 Young Chang purchased the Weber name at the dissolution of the Aeolian Corporation and in 1990 bought Kurzweil Musical Systems, which produces very sophisticated electronic pianos and MIDI controllers. Production in the mid-1990s was about 120,000 annually, with the opening of the Tianjin factory expected to raise the figure substantially.

EDWIN M. GOOD

Young Poland.

A group of 20th-century Polish composers, including Fitelberg, Różycki, Szymanowski and Szeluto. The term 'Young Poland' was proposed in 1898 by Artur Górski with reference to literature; his aim was to postulate the idea of rebirth in that medium. In music a similar plea was made by Feliks Jasieński in 1901. The revolutionary events that occurred in Russia in 1905 brought a heightened degree of expectation of political and artistic change in the Polish territories. It was expected that the musical spirit of Young Poland would assume an important role in concerts of contemporary music at the Warsaw Philharmonic Hall, and there, on 6 February 1906, a concert was given presenting works by all of the above named composers. The following concert reviews labelled them as '*Młoda Polska w muzyce*' ('Young Poland in music'). Although this term was later used in a much wider context, referring also to other contemporary Polish composers, generally the label became synonymous with these four composers. There were also, however, other reasons for regarding these composers as constituting a recognizable group. In the autumn of 1905 Fitelberg, Różycki, Szymanowski and Szeluto founded the *Spółka Nakładowa Młodych Kompozytorów Polskich* (Young Polish Composers' Publishing Company) under the financial patronage of Prince Władysław Lubomirski. The publishing house appointed to represent their company was Albert Stahl in Berlin. The group did not formulate mottos or aim to present a collective view regarding creative or artistic ideas. They did, however, share the same broad views on art and the role of the creative artist; they claimed the right to artistic freedom and respect towards their chosen path. The group aimed to achieve support for new Polish music through the publication of works by its members, but it was also open to other composers; concerts were organized abroad as well as in Poland. (There is a clear analogy here with Belyayev's publishing company in Russia and Koussevitsky and Rakhmaninov's joint project in Berlin.) Contrary to the views held by some, Karłowicz did not formally belong to this group; he was nevertheless a supportive observer, and gave them his permission to publish his song *Pod jaworem* ('Under the Sycamore Tree'). The publishing company lasted until about 1912 when Różycki joined Hansen, a Danish firm, and Szymanowski, the true exponent of Young Poland, signed with Universal Edition, Vienna. From this point the artistic paths of the founding members of the company diverged.

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TERESA CHYLIŃSKA

Youngs, Alexander Basil.

See [Young, Alexander](#).

Youth and Music.

An organization founded in London in 1954 by Robert Mayer, after the model of the continental [Jeunesses Musicales](#) (to which it is affiliated), to bridge the gap between his concerts for children and ordinary concert and opera performances particularly by organizing block attendance at performances. It is supported by a number of trusts, the Arts Council and by commercial sponsorship.

HENRY RAYNOR/R

Yradier (y Salaverri), Sebastián de.

See [Iradier Sebastián de](#).

Yriarte, Tomás de.

See [Iriarte, Tomás de](#).

Ysaac [Ysac], Henricus [Heinrich].

See [Isaac, Henricus](#).

Ysaÿe, Eugène(-Auguste)

(*b* Liège, 16 July 1858; *d* Brussels, 12 May 1931). Belgian violinist, conductor and composer. His first music teacher was his father, a violinist (a pupil of François Prume) and conductor of amateur music societies. Ysaÿe began studying with Désiré Heynberg at the Liège Conservatory in

1865, but he was an unsettled child and his attendance irregular, so that the lessons with Heynberg were discontinued in 1869. However, he returned to the Conservatory in 1872 and joined Rodolphe Massart's class. He was unanimously adjudged co-winner with Guillaume Remy of the Conservatory's silver medal in 1874, and also won a bursary which enabled him to take lessons with Henryk Wieniawski in Brussels and then study with Henry Vieuxtemps in Paris. Four years spent attending lectures and concerts in the French capital helped him to make useful artistic contacts. In 1879 he became leader of the Bilse orchestra in Berlin and he stayed there until 1882.

At this time the patronage of Anton Rubinstein brought him his first important contracts as a soloist (in Scandinavia, Russia and Hungary). He returned to Paris in autumn 1883, and soon had many European engagements. He maintained close links both with the great French masters of the day – Saint-Saëns, Franck and Fauré – and with rising composers such as d'Indy and Chausson. His first appearances at the Concerts Colonne were triumphantly successful, and Belgium reclaimed him; on the departure of Jenő Hubay, Vieuxtemps' successor at the Brussels Conservatory, Gevaert appointed Ysaÿe to teach the prestigious violin class there. His career was flourishing: besides performing as a soloist he composed a quartet which immediately created a stir, making it a point of honour for him to participate in concerts of avant-garde chamber music in Paris and Brussels. He played in the first performances of many outstanding works which are dedicated to him: Franck's Violin Sonata (1886), Chausson's *Concert* (1889–91) and *Poème* (1896), d'Indy's First String Quartet (1890), Debussy's String Quartet (1893) and Lekeu's Violin Sonata (1892).

Ysaÿe's career was at its height from his first American tour in 1894 to the outbreak of World War I in 1914. He played in the most famous concert halls and his talent was universally acknowledged. He used his fame as a virtuoso to launch new ventures: in 1895 he and Maurice Kufferath founded the Société Symphonique des Concerts Ysaÿe, managing and conducting a large orchestra which gave concerts mainly of modern music, and which became a feature of Belgian musical life. A few months later he and Raoul Pugno formed a duo which continued until Pugno's death in 1914. Although Ysaÿe collaborated with other notable pianists such as Anton Rubinstein, Busoni, Ziloti, Nat and his own brother Théophile Ysaÿe, his partnership with Pugno was of exceptional renown. Their programmes set a new standard in that they most often consisted exclusively of sonatas, which was unusual at the time.

Having turned to orchestral conducting of his own volition, Ysaÿe was increasingly obliged to take refuge in it: his playing was being impaired by problems arising from neuritis and diabetes, and by his loss of bow control. (The last was exacerbated by his unorthodox grip, which had not, however, prevented him from developing one of the most immaculate techniques of the time.) His health had been failing since the beginning of the century, and his playing deteriorated rapidly during the war. He accepted the post of conductor of the Cincinnati SO in 1918 and remained there until 1922, giving precedence to modern French music. On returning to Belgium he resumed several of his former activities – including the Concerts Ysaÿe and

the giving of private lessons – and up to 1928 he continued to perform in notable concerts in Europe. (They included all Beethoven's sonatas with Clara Haskil and the Violin Concerto conducted by Pablo Casals, for the Beethoven centenary in 1927.) His right foot was amputated in 1929. He gave his last concert in November 1930 and finished writing an opera (on a popular Belgian subject), which was given its première at the Théâtre Royal in Liège a few weeks before his death.

Ysaÿe's playing influenced three generations of violinists. He abandoned the old style of Joachim, Wieniawski, Sarasate and Auer for one that combined rigorous technique and forceful sound with creative freedom on the part of the interpreter. To younger players such as Enescu, Flesch, Huberman, Kreisler, Szigeti and Thibaud he was an example of absolute devotion to his art, and the virtuosos of his own generation – César Thomson, Hubay and Remy – always had to suffer comparison with him. At the turn of the century, he was regarded as supreme among violinists and when he gave the first performance in Berlin of Elgar's Violin Concerto (5 January 1912) the greatest contemporary violinists (including Kreisler, Flesch, Elman and Marteau) were in the audience. As many eyewitness accounts show, they were not disappointed: the wonderful sound, his technique (including the variety of his vibrato) and his interpretation were captivating; he was also well liked for his personality, which was marked by generosity, a sense of solidarity with other musicians and an unquenchable appetite for life.

Ysaÿe was long regarded as important in the development of the modern style of violin playing. He also represented a synthesis of the qualities of Franco-Belgian violin playing before virtuosity became an end in itself. To Ysaÿe, virtuosity was indispensable (he admired Paganini and Vieuxtemps), but as a means to re-create the music, rather than mere exhibitionism (in this he agreed with Busoni, with whom he shared a liking for transcriptions). This ideal, reinforced by his choice of high quality works for his concerts (eloquently illustrated in the programmes of the Ysaÿe Quartet and the Ysaÿe-Pugno duo), was not wholly realized by the next generation: Thibaud, Kreisler, Enescu and others were influenced to some extent, but between the wars their recitals only rarely equalled those of Ysaÿe in choice of programmes and in their interpretation. Ysaÿe's recordings, most of them made in 1912 in difficult circumstances, reveal an exceptionally refined interpretative art.

From adolescence, and seemingly spontaneously, Ysaÿe joined the ranks of virtuosos who were also composers, following the tradition of his compatriots C.-A. de Bériot, Hubert Léonard and Henry Vieuxtemps. Some early salon pieces and concertos made little mark at the time, but after he became acquainted with French composers (Saint-Saëns, Fauré and the school of Franck) he abandoned decorative virtuosity for an improvisatory, passionate character; his scoring sometimes lacks subtlety, but the works are full of harmonic originality. His *Poème élégiaque* preceded and inspired Chausson's *Poème*, and expressionist anxieties can be heard in pieces such as *Exil* for string orchestra. Ysaÿe was modest about his own compositions and rarely played or conducted them. However, his witty *Caprice d'après l'Étude en forme de valse de Saint-Saëns*, a piece of sustained virtuosity, became famous. His Six Sonatas op.27 for violin solo

and solo cello sonata (op.28), written after his return from the USA, bear fascinating witness to Ysaÿe's art; in their harmonic originality and their virtuosity, he was composing for posterity and the younger generation of violinists. Increasing attention is paid to these pieces today, and they have entered the solo violin repertory.

Of Ysaÿe's various ideas for the organization of musical life (he had hoped to be appointed director of the Brussels Conservatory in 1912), two came into being after his death, thanks to his friendship with Queen Elisabeth of Belgium, to whom he gave violin lessons over a long period. One was the Concours Eugène Ysaÿe, a competition intended to reward virtuoso players and initiated in 1937 (after World War II it became the Concours Musical Reine Elisabeth. The other was the Queen Elisabeth Chapelle Musicale (1939), set up to give further training to graduates of the Belgian conservatories.

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(selective list)

for a complete list, see Ysaÿe and Ratcliffe (1947); unless otherwise stated, works published in Brussels

Pièrre li houïeu [Peter the Miner] (drame lyrique, 1, Ysaÿe), Liège, 4 March 1931, unpubd

Vn, orch: Poème élégiaque, op.12 (Leipzig, c1895); Scène au rouet, op.14; Caprice d'après l'Étude en forme de valse de Saint-Saëns (Paris, c1900); Chant d'hiver, op.15 (London, 1902); Extase, op.18; Berceuse, op.20; Les neiges d'antan, op.23; Divertimento, op.24; Fantasia, op.32; Concerto d'après deux poèmes, op. posth., ed. J. Ysaÿe; 8 concs., Suite, inc.: unpubd

Other orch: Méditation, vc, orch, op.16 (Paris, c1910); Sérénade, vc, orch, op.22; Exil, str, op.25; Amitié, 2 vn, orch, op.26; Poème nocturne, vn, vc, orch, op.29; Harmonies du soir, str qt, str orch, op.31

Vn, pf: 2 Mazurkas, op.10 (c1893); Etude-poème, op. posth.; Saltarelle carnavalesque, 2 polonaises, Mazurka, Waltz, Berceuse, other works: unpubd

Other chbr: Trio de concert, 2 vn, va, op.19; 6 Sonatas, vn solo, op.27 (1924); Sonata, vc solo, op.28; Qnt, 2 vn, 2 va, vc, op. posth.; Variations, on Paganini's Caprice no.24, vn solo, ed. (London, 1960); 10 Preludes, vn solo, op. posth.; Exercices et gammes, vn solo, op. posth.; Sonata, a, 2 vn, 1915, US-R

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L. Ginzburg: *Ezhen Izai* [Eugène Ysaÿe] (Moscow, 1959; Eng. trans., 1980, ed. H.R. Axelrod)

M. Brunfaut: *Jules Laforgue, les Ysaÿe et leur temps* (Brussels, 1961)

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- M. Stockhem:** 'Lettres d'Ernest Chausson à Eugène Ysaÿe', *RBM*, xlii (1988), 241–72
- M. Stockhem:** *Eugène Ysaÿe et la musique de chambre* (Liège, 1990)

MICHEL STOCKHEM

Ysaÿe, Théophile (Antoine)

(*b* Verviers, 2 March 1865; *d* Nice, 24 March 1918). Belgian composer, pianist and conductor, younger brother of [Eugène Ysaÿe](#). He studied at the Liège Conservatoire from 1876 to 1880, and in 1881 joined his brother in Berlin, where he studied with Kullak at the Neue Akademie der Tonkunst, and where he became acquainted with Laforgue. In 1885 the Ysaÿe brothers settled in Paris, and there Théophile studied composition with Franck. His brother's accompanist, he began a career as a virtuoso in 1886 and was professor of the piano at the Geneva Académie de Musique (1889–1900). Back in Belgium he took an active part in his brother's Concerts Ysaÿe, principally as the rehearsal conductor. His own music is close to Debussy in detail and to Franck in conception. His symphonic poem *Les abeilles* was inspired by Maeterlinck's *La vie des abeilles*. Its style is Impressionist in the flowing melodic lines, the play of sonorities and the poetic atmosphere that predominates in all three movements.

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(selective list; all dates of first performance)

Orch: *Vie d'un héros*, 1889, unpubd; *Fantaisie sur un thème populaire wallon*, op.13 (1903); *Pf Conc.*, E♭, op.9, 1904; *Sym. no.1*, F, op.14 (1904); *Les abeilles*, op.17, 1910; *Le cygne*, op.15, 1911; *La forêt et l'oiseau*, op.18, 1911; *Ouverture sur un thème d'Atala*, unpubd; *Sym. no.2*, 1914–15, unfinished

Inst: *Variations*, op.10, 2 pf, c1910; *Pf Qnt*, b, op.5, 1913; *Str Qt*, b, other pf pieces
Vocal: *Requiem*, solo vv, chorus, orch, c1906, unpubd; choral works, songs with pf and with orch

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M. Brunfaut: *Jules Laforgue, les Ysaÿe et leur temps* (Brussels, 1961)

M. Kunel: 'Théo Ysaÿe (1865–1918)', *Vie wallonne*, xxxviii (1964), 239–53

M. Stockhem: *Eugène Ysaÿe et la musique de chambre* (Liège, 1990)

HENRI VANHULST

Ysaÿe Quartet (i).

Belgian string ensemble, founded in Brussels in 1886 by the violinist [Eugène Ysaÿe](#) with Mathieu Crickboom, Léon van Hout and Joseph Jacob. It gave the premières of works by Franck, Fauré, d'Indy and Debussy and all its members, in addition to their careers as soloists, made important contributions to the teaching of string playing at the Brussels Conservatory.

TULLY POTTER

Ysaÿe Quartet (ii).

French string quartet, founded at the Paris Conservatoire in 1984 by Christophe Giovaninetti, Romano Tommasini, Miguel Da Silva and Carlos Dourthe. In 1985 Luc-Marie Aguera became the second violinist and in 1986 Michel Poulet became the cellist. From 1986 to 1989 the ensemble studied in Cologne with members of the Amadeus Quartet; it also worked with Walter Levin and with Hatto Beyerle – who recorded the Mozart G minor Quintet with it. In 1987 it won the second prize at the Trapani competition in Italy and in 1988 the second prize at Portsmouth and the first prize at Evian. While its beauty of tone and perfection of ensemble were much admired, both its interpretations and its platform deportment were mildly eccentric. A reorganization in 1995 saw Aguera and Da Silva joined by Guillaume Sutre as leader and Marc Coppey as cellist. This formation proved no less inspired but more orthodox in its interpretative outlook. The group has given the premières of works dedicated to it by André Boucou and Franck Krawczyk. Among its recordings are outstanding accounts of the string quartets by Debussy and Ravel and the piano quartets and quintets by Fauré, with Pascal Rogé.

TULLY POTTER

Yso, Pierre.

See [Iso, Pierre](#).

Ysoré [Isoré], Guillaume

(*b* early 16th century; *d* Paris, 11 March 1563). French composer. The records of the Ste Chapelle du Palais in Paris reveal his appointment as a singer there on 13 September 1522. Having served as church warden for several years, he took clerical vows on 19 September 1526. On 1 July

1543 he assumed the post of *distributeur* and by 29 August 1556 had become permanent chaplain of St Louis, succeeding Noel Cybot.

Eight chansons survive ascribed to Ysoré – all but two of them for four voices and all but one appearing in the 1530s. As a group, the four-voice pieces do not conform to Parisian chanson style; rather, they show a variety of stylistic techniques, including the pervasive yet flexible counterpoint of *Endurer fault, le temps*, the ubiquitous employment of a unifying motif in *En revenant de jouer*, and the indecisive harmony and phrase structure of *Ce qui me tient*. The three-voice chansons differ from these in that they are based on borrowed material. *Si j'ay eu du mal ou du bien* borrows the superius of Sermisy's setting, using it as its tenor, and *Trop dur m'est* relies on Jacotin's setting.

WORKS

Ce qui me tient en merveilleux esmoy, 4vv, 1534¹¹; Endurer fault, le temps le veult ainsy, 4vv, 1534¹¹; En revenant de jouer trouvoy m'ame, 4vv, 1534¹¹; Je languiray si de vous n'ay secours, 4vv, 1534¹³; Joye et douleur, 4vv, 1531¹, ed. A. Seay, *Thirty Chansons for Three and Four Voices from Attaignant's Collections* (New Haven, 1960), 70; Sans vous changer, 4vv, 1530⁵; Si j'ay eu du mal, 3vv, attrib. Gosse in P. Attaignant: *Trente et une chansons musicales a troys* (Paris, 1535), attrib. Janequin in 1541¹³, attrib. Ysoré in 1542¹⁸; Trop dure m'est la longue demourée, 3vv, *Trente et une chansons musicales* (Paris, 1535)

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LAWRENCE F. BERNSTEIN

Yssandon [Issandon], Jean

(*b* Lezat-sur-Lèze; *fl* Avignon, c1555–1582). French musician and author. He wrote a short didactic work on practical music, *Traité de la musique pratique ... le tout extraict de plusieurs auteurs latins et mis en langue françoise* (Paris, 1582/R). He dedicated the treatise to the humanist Georges d'Armagnac, Archbishop of Avignon, his patron for 25 years or more. The layout follows that of similar treatises by Bourgeois, Martin, Guillaud and Menehou published in the 1550s, although Yssandon admitted only to Latin models and quoted Boethius, Tinctoris, Faber Stapulensis and Listenius. Like his more immediate predecessor, Cornelius Blockland (*Instruction*, Lyons, 1573, 2/1587/R), he included many musical examples.

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Yu, Julian (Jing-Jun)

(b Beijing, 2 Sept 1957). Chinese composer, active in Australia. After studying Chinese and Western composition at the Central Conservatory of Music in Beijing, Yu joined the staff there (1977–80), then studied with Jōji Yuasa at the Tokyo College of Music (1980–82). In 1985 he moved to Australia, studying and then teaching at the Queensland Conservatorium before studying with Henze and Knussen at Tanglewood through an Australia Council Fellowship, where he received the Koussevitzky Tanglewood Prize. His awards include the Irino Prize (1989), two Paul Lowin Orchestral Prizes (1991, 1994) and the Vienna Modern Masters Recording Award for *Wu-Yu* (1992); his works have been widely performed. Yu's music is fastidiously crafted, displaying a rigorous control of complex texture and orchestration. Central to his technique is a principle derived from traditional Chinese improvisation involving building up layers of elaboration. He applies this both to traditional Chinese models and to Western works. In *Reclaimed Prefu* (1989), for example, the arpeggiated chords of the first prelude of Bach's *Das wohltemperirte Clavier* are expanded across a brilliant and massively sonorous keyboard range, while Brahms's music is reworked in the Piano Quartet (1992).

WORKS

(selective list)

Stage: *The White Snake* (puppet op), op.19, 1989; *Fresh Ghosts* (op, 7 scenes, G. Perry, after Lu Xun), 1997

Orch: *Wu-Yu*, op.14, 1987; *Great Ornamented Fuga Canonica*, op.17, 1988; *First Australian Suite*, op.22, chbr orch, 1990; *Hsiang-Wen [Filigree Clouds]*, op.23, 1991; *Ballad*, op.24, zheng, str, 1991; *3 Sym. Poems*, op.31, 1994; *Philpentatonia*, op.32, chbr orch, 1994; *Oasis*, 1995; *Sinfonia passacagliissima*, op.35, 1995; *Conc.*, mar, small orch, 1996; *Lyrical Conc.*, op.39, fl, orch, 1997

Chbr: *4 Pieces*, op.7, wind qnt, 1981; *Scintillation II*, op.12, pf, 2 vib, glock, 1987; *Scintillation III*, op.13, fl, pf, 1987; *Medium Ornamented Fuga Canonica*, op.16, wind qnt, 1988; *Reclaimed Prefu*, 2 pf, 1989; *Let me Sing Sonya's Lullaby*, op.25, fl, gui, va, db, 1991; *Pf Qt*, op.26, 1992; *Qt*, op.28, 2 mar, xyl, timp, 1992; *Passacagliissima*, fl, cl, str qt, 1994; *Pentatonicophilia*, op.32, fl, db, ens, 1995; *Atonos*, op.36, fl, cl, str trio, 1995; *Variations on a Theme by Paganini*, op.37, fl, cl, str qt, 1995

Solo inst: *4 Pieces based on Tajik Folk Songs*, op.4, pf, 1979; *3 Pieces based on Tartar Folk Songs*, op.5, pf, 1980; *Impromptu*, op.9, pf, 1982, rev. 1986; *Crossing*, op.10, fl, 1985; *Scintillation I*, op.11, pf, 1987; *Dovetailing*, op.29, vc, 1993; *The Magic Bamboo Flute*, op.30, pf, 1993

Choral: *In the Sunshine of Bach*, SATB, 1989; *4 Haiku (Matsuo Basho)*, S, pf, 1992; *Ode to the Plum-Blossom (Mao Tse-Tung)*, SATB, fl, cl perc, hp, vn, vc, db, 1995

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(Sydney, 1995), 239–40

PETER McCALLUM

Yuasa, Jōji

(b Kōriyama, 12 Aug 1929). Japanese composer. He studied medicine at Keio University, Tokyo (1949–51), abandoning this course for composition. From 1951 to 1957 he was active as a member of the Jikken Kōbō (Experimental Workshop), together with Takemitsu and others. In composition he is self-taught, yet his music shows an exceptional sensitivity to sonority and an intellectual approach to the handling of materials. His compositional attitude is, however, quite unconventional, which may be due in part to his medical interest in auditory physiology as well as his experience with *nō* music; he is particularly skilled in distributing sounds of various tone-colours in a 'space' without attempting any logical formal arrangement.

The early works Yuasa wrote for the Jikken Kōbō were mainly for small forces, such as *Three Score Set* (1953) for piano and the 12-note *Projection for Seven Performers* (1955). He was one of the first Japanese composers to take an interest in *musique concrète*, which he attempted to combine with visual performance in several examples of '*musique concrète* with auto-slides', among them *Mishiranu sekai no hanashi* ('The Story of an Unknown World', 1953). In 1964 he began to work frequently at NHK's Electronic Music Studio, producing such pieces as *Comet Ikeya* and *Ai to shura* ('Love and Asura'), both of which won Italia prizes, and *Mandala*, which won the Grand Prize at the Japanese government Arts Festival. His *Voices Coming* (1969), utilizing recorded telephone conversations and speech as its materials, provoked a dispute as to whether it is music or not; *Projection* (1970), for string quartet, makes effective use of noises as its principal texture. In *Utterance* (1971), for mixed chorus, Yuasa uses onomatopoeic sounds, with no text. *Chronoplastic* (1972), for orchestra, with its varied use of clusters, won both the Otaka and the Art Festival prizes. Constantly seeking new means of sonic expression, his experiments include a theatre piece (*Yobikawashi*, 1973), a dance piece (*Ceremony for Delphi*, 1979), recitations with action (*Observations on Weather Forecasts*, 1983) and what he calls a 'computer-controlled live theatrical performance' (*Futurity*, 1989). Further possibilities for the creation of new sonorities appeared with his first work for computer, *A Study in White I* (1987). In 1968 he received a Japan Society Fellowship, which enabled him to make a lecture tour of the USA and Europe. Since 1970 he has often been invited as a guest composer and lecturer to international festivals. In 1981 he was invited to be professor of composition at the University of California in San Diego, and in the following years became a professor at Nihon University and also a guest professor at the Tokyo College of Music.

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(selective list)

Orch: Projection for Koto and Orch 'Hana, tori, kaze, tsuki' [Flower, Bird, Wind, Moon], 1967; Music for Space Projection, orch, tapes, 1970; Chronoplastic, 1972; Ōkesutora no toki no toki [Time of the Time for Orch], 1976; Bashō ni yoru jōkei [Scenes from Bashō], 1980; Requiem, 1980; Toshizuhō [Perspective], 1983; Hirakareta toki [Revealed Time], va, orch, 1986; Nine Levels by Ze-ami, orch, quadraphonic tape, 1988; Bashō no jōkei II [Scenes from Bashō II], 1989; Hommage à Sibelius, 1991; Shigen eno gansa II [Eye on Genesis II], 1992; Concertino, pf, orch, 1994; Oku no hosomichi [The Narrow Road into the Deep North], suite, 1995; Vn Conc., 1996; Cosmic Solitude, 1997

Chbr: Projection for 7 Performers, fl, ob, cl, hn, tpt, pf, vc, 1955; Sō soku sō nyū [Interpenetration], 2 fl, 1963; Projection for Vc and Pf, 1967; Projection for Str Qt, 1970; Inter-posi-play-tion I, fl, pf, 2 perc, 1971; Inter-posi-play-tion II, fl, hp, perc, 1973; Ryō-iki, mar, fl, cl, perc, db, 1974; My Blue Sky no.3, str, 1977; Fuyu no hi: Bashō san [A Winter Day: Homage to Bashō], fl, cl, hp, pf, perc, 1981; Fushi Yukigumo, Jap. insts, 1988; Nai-shokkakuteki uchū III: Kokū [Cosmos Haptic III: Empty Space], nijūgen, shakuhachi, 1989; Jo, fl, vn, vc, pf, perc, 1994; Jo ha kyū, fl, vn, vc, pf, perc, 1996; Projection for Str Qt II, 1996; Solitude in Memorial T.T., vn, vc, pf, 1997

Solo inst: 2 Pastorales, pf, 1952; 3 Score Set, pf, 1953; Nai-shokkakuteki uchū [Cosmos Haptic], pf, 1957; Projection Topologic, pf, 1959; Projection Esemplastic, pf, 1961; Projection, elec gui, 1968; Triplicity, db, 1970; On the Keyboard, pf, 1972; Not I, but the Wind, a sax, 1976; Clarinet Solitude, cl, 1980; Nai-shokkakuteki uchū II: Hen'yō [Cosmos Haptic II: Transfiguration], pf, 1986; Maibataraki, nōkan/a fl, 1987; To the Genesis, sho, 1988; Terms of Temporal Detailing, b fl, 1989; Kokū: shigen e [Empty Space: Towards the Genesis], accdn, 1993; Viola locus, va, 1995

Tape and cptr: Mishiranu sekai no hanashi [The Story of an Unknown World], 1953; Projection Esemplastic with White Noise, 1964; Comet Ikeya, 1966; Ai to shura [Love and Asura], 1967; Icon on the Source of White Noise, 1967; Mandala, 1967; Voices Coming, 1969; Music for Space Projection, 1970; The Midnight Sun, pf, tape, 1984; Studies in White, I–II, tape, cptr, 1987; A Study in White, cptr, 1989; Shigen eno gansa I [Eye on Genesis I], cptr, 1991

Vocal: Toi [Questions], chorus, 1971; Utterance, chorus, 1971; Projection on Bashō's Poems, chorus, vib, 1974; Bashō goku [Poems by Bashō], 1v, jūshichigen, koto, 1978; Giseion ni yoru Projection [Projection for Onomatopoeic Sounds], chorus, 1979; Furusato eishō [Songs for Homeland], female chorus, pf, 1982; Tenkiyohō shoken [Observations on Weather Forecasts], Bar, tpt, 1983; Natsukashii Amerika no uta [Dear Old America Songs], chorus, 1984; Shin kiyari: Kanda sankā [New Kiyari: a Praise of Kanda], male chorus, 1984; Compositions of Nine Vectors, male chorus, 1984; Giseion ni yoru uta-asobi [Play Songs on Onomatopoeia], chorus, 1985; Mutterings (R.D. Laing), S, fl + a fl, cl + b cl, vn + va, vc, amp gui, perc, pf, 1988; Phonomatopoeia, chorus, 1991; Kyōka sankā, chorus, brass ens, 1993; Responsorium, S, A, T, B, chorus, orch, 1995 [movt 13 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]

Stage: Circus Variation (ballet), 1954; Aya no tsuzumi (music for nō), str qt, 1955; Carmen (ballet), band, 1956; Aoi no ue (music for nō), tape, 1961; Kiguchi Kohei wa inujini [Kohei Kiguchi Died in Vain] (music for drama), 1963; Yobikawashi [Calling Each Other] (theatre piece), vv, 1973; Derufi no tameno gishiki [Ceremony for Delphi], tape, chorus, shakuhachi, perc, dancers, 1979; Futurity (cptr-controlled theatre), 1989

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MASAKATA KANAZAWA

Yudina, Mariya (Veniaminovna)

(*b* Nevel', 29 Aug/10 Sept 1899; *d* Moscow, 19/20 Nov 1970). Russian pianist. Her first teacher was Frida Teitelbaum-Levinson, with whom she had lessons for six years. In 1912 she entered the Petrograd Conservatory, where, aside from studying the piano with Yesipova, Drozdov, Blumenfeld and later Nikolayev, she also undertook a wide range of other courses. She joined the faculty of the conservatory in 1921 (and remained there until 1930), whilst the same year making her formal début with the Petrograd PO under Emil Kuper. Her first solo recital in Moscow took place in 1929. Following two years from 1932 spent teaching at the Tbilisi Conservatory, she moved permanently to the Russian capital, serving as a professor at the conservatory from 1936 to 1951, where she also gave classes in singing, and teaching concurrently at the Gnesin Institute from 1944 to 1960. She produced Taneyev's *Orestes* at the conservatory in 1939, repeating it in 1946, and gave her final recital in May 1969.

A renowned Bach player, whose ability to master and to project details of counterpoint won unanimous admiration, Yudina had a serious interest also in promoting 20th-century music, and gave several performances of works by Stravinsky, Hindemith and Shostakovich. Also noted as an effective Beethoven interpreter, among her many recordings are versions of the Fourth Concerto, the Choral Fantasy, the Hammerklavier Sonata and Diabelli Variations. All are played with a fine mastery of pianism. The eccentricities of Yudina's personality were to some extent reflected in her interpretations, most particularly in the freedom she took with regard to tempo markings.

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JAMES METHUEN-CAMPBELL

Yueqin.

Short-necked lute of the Han Chinese. Literally 'moon *qin*', the name is often popularly translated as 'moon lute'. The *yueqin* is constructed of a short fingerboard inserted into a large circular resonating chamber (about 60 cm in total length). Distinguishing features include four long tuning pegs inserted laterally into the pegbox, soundboards of softwood (commonly *wutong*) covering the top and bottom of the resonating chamber, and between eight and 12 bamboo frets glued to the neck and upper part of the soundboard. On traditional lutes, four silk strings are grouped in two double courses and tuned a 5th apart.

The *yueqin* is historically related to several Han Chinese lutes, especially the *qinqin*, *shuangqing* and *ruan*. The *qinqin* ('Qin [kingdom] *qin*') has a long fretted neck, often only two or three strings (pitched about one octave lower than the *yueqin*) and a scalloped or 'plum blossom' shaped resonating chamber (about 90 cm in total length). The *shuangqing* (literally 'double clear') or *shuangqin*, a lute known since the 18th century, resembles the *qinqin* in size, though it has four strings and an octagonal resonating chamber. These instruments can all be traced back to the ancient *ruan*, a lute which was described by different names in the literature of the Han dynasty (206 bce–220 ce). During the Tang dynasty (618–907), the instrument was most commonly known as *ruanxian* after the name of a famous 3rd century ce performer. The Shōsōin repository in Japan is in possession of two beautifully decorated *ruanxian* (Jap. *genkan*) from the Tang period, each about 100 cm in length, with four evenly distributed strings (not in double courses). In the music treatise *Yueshu* (c1100), the same lute is described as having a round soundbox, long neck, four strings and 13 frets, but it is called *yueqin* rather than *ruanxian*. While the artwork of this period shows the *ruanxian* to have been present in instrumental ensembles, its popularity faded over time and it survived but marginally into the 20th century.

The *yueqin* (essentially a *ruanxian* with short neck) and *qinqin* (a *ruanxian* with small scalloped soundbox) are both still in use. The *qinqin* is especially common in Chaozhou and Cantonese traditions of south China, and the *yueqin* is most frequently employed in Beijing opera ensembles. *Yueqin* variants are also used in accompaniment of dance-songs and other genres of the Yi and other minority peoples of south-west China.

When the modern concert-hall ensembles were formed during the mid-20th century, the *ruanxian* (popularly known as *ruan*) was revived, and it and the *yueqin* were 'improved' at the state-owned instrument factories, both given many more frets (up to 24) for increased range and chromatic capability, and repositioned to accommodate the Western ideal of equal temperament. The new *ruan* is now constructed in various sizes, tenor (*zhongruan*) and bass (*daruan*) being especially effective support

instruments within large ensembles. The new *yueqin* retains its former size, but its string numbers are usually reduced from four to three, and tuned to separate pitches for an extended range. In spite of this change, the new *yueqin* has not won wide acceptance into the modern Chinese orchestra.

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ALAN R. THRASHER

Yugoslavia, Federal Republic of

(Serb. Savezna Republika Jugoslavija).

Country in eastern Europe. Yugoslavia consists of the republics of Serbia and Montenegro and the autonomous provinces within Serbia of Kosovo, Metohija and Vojvodina. It has a population of about 10·5 million people (2000 estimate) and was formed in April 1992 following the break up of the socialist republic, which had also included [Bosnia-Hercegovina](#), [Croatia](#), [Macedonia](#) and [Slovenia](#). The official language is Serbian, written in Cyrillic. The majority of the population is Orthodox Christian, but there are large Muslim minorities, especially in Kosovo and Metohija. Ethnically Kosovo and Metohija are 80% Albanian, and there is a large Hungarian minority in Vojvodina. Gypsies are present in almost every region of Yugoslavia.

I. Historical background

II. Art music

III. Traditional music

DRAGOSLAV DEVIĆ (I; III, 1–2), ROKSANDA PEJOVIĆ (II), JANE SUGARMAN (III, 3)

Yugoslavia

I. Historical background

In the 5th–7th centuries ce parts of south-eastern Europe were settled by Slavonic tribes arriving from the north. Orthodox Christianity was adopted by the south Slavs in the 9th century, and the medieval Serbian state established close relations with Byzantium and its culture (manifest in liturgical music). The medieval state was destroyed by the Turks at the battle of Kosovo in 1389; there then followed five centuries of Ottoman rule.

This period of Turkish domination particularly influenced urban musics, in instrumentation and melodics, and also the rural musics of Muslim populations. Following Venetian conquests in the Mediterranean, western European musical influences, especially from Italy, increased along the Montenegrin coast and in the Bay of Kotor.

At the end of the 17th century, contact was re-established with central European culture. Gradually, during the 18th century, cultural influence from the Austro-Hungarian monarchy spread among the Serbian population of Vojvodina. This influence spread southwards into the central regions of Serbia and contributed to the uprisings against the Turks and the liberation of Serbia in 1867. From then onwards urban populations became increasingly open to influence from western Europe, unlike people in the mountainous regions of Serbia and Montenegro who continued to maintain their traditional instruments and music.

Yugoslavia

II. Art music

1. Before 1800.

The history of art music in the region began after the arrival and Christianization of Serbs and other Slav tribes in the 9th century. Under Byzantine influence, they developed church music in their own language, and from the 12th century onwards they had an independent state, which under Emperor Stefan Dušan (1331–55) held territory from the Sava and the Danube down to the Gulf of Corinth.

Serbian chant followed the Byzantine system of eight modes and included both syllabic and melismatic settings of hirmos, troparions, kontakions and other hymns. Some were composed as text and music together (*idiomela*); some melodies were taken as models (*automela*) for settings of other texts (*prosomoia*). After the defeat of the Serbs by the Turks at the Battle of Kosovo in 1389, manuscripts were made to preserve Serbian chant — including compositions by Stephen the Serb, Nicholas the Serb and Isaiah the Serb — in middle Byzantine neumatic notation.

During the Turkish occupation, which lasted until the 19th century, Serbian church music had to continue largely in secret. Many manuscripts were kept at the monastery of Chilandar on Mount Athos, which had been established by Emperor Stefan Nemanjić (1166–1196), founder of the ruling dynasty. These manuscripts have late Byzantine neumes and texts in Greek, Greek Slavonic, Russian and Church Slavonic, including texts from the liturgies of Serbian saints (St Simeon, St Sava etc.). The manuscripts are from the 18th century (sticherons from the *oktōēchos*) and are akin to Greek, Bulgarian and Russian sources of the period.

Secular music was cultivated at the courts of the emperors and noblemen. Stefan Prvovenčani, the son of Nemanjić, had musicians playing the *gusle* and kettledrum in his service and Stefan Dušan's musicians were the trumpeter Dragan of Prizren, Preda and the blind Hrusa. Musicians from the courts of Serbia, Bosnia (where King Tvrtko II, *d* 1443, had a band of dancers, instrumentalists and actors), Hercegovina and Montenegro all played in Dubrovnik. Some indication of their activities may perhaps be

gleaned from frescoes in Serbian churches and monasteries (Bogorodica Ljeviška, Nagoričane, Dečani), miniatures, icons in Byzantine style and reliefs (at Dečani and Kalenić).

The Great Migration of Serbs under Patriarch Arsenije III Čarnojević in 1690, and later migrations into southern Hungary, led to changes in church music. Greek and Russian chant schools were founded — Greek from 1721 in Belgrade and other towns, Russian from 1726 in Sremski Karlovci and elsewhere — and the Serbs accepted Church Slavonic in their liturgy. Also, Ukrainian teachers introduced the Baroque style of western Europe in songs and incidental music. Four songs in Russian square notation were copied into a luxury manuscript, *Pozdrav Mojseju Putniku* ('Respect to Mojsej the traveller'), whose author, the engraver Zaharije Orfelin (1726–85), may well have been their composer. During the same period, Serbian dramas and oratorio-like works were performed with music in Boka Kotorska.

2. 1800–1914.

The Classical and Romantic styles had their Serbian representatives. Kornelije Stanković (1831–65) was the first to use traditional music and the first to transcribe Serbian chant into staff notation in his *Pravoslavno crkveno pojanje u srpskoga naroda* ('The Orthodox Church chant of the Serbian people', 1862–4).

From the 1880s onwards, Serbian composers, especially those living on the borders of Austria-Hungary, wrote music for Serbian plays and choral societies, employing traditional music and expressing a nationalist ideology. The most original of them was Stevan Mokranjac (1856–1914), who studied in Munich, Rome and Leipzig. His works include choral pieces (*Rukoveti*, 'Handfuls', 1883–1909), church music and editions of traditional music and chant. With the Beogradsko Pevačko Društvo (Belgrade Choral Society) he gave concerts all over Europe between 1894 and 1899. His contemporary Josif Marinković (1851–1931) studied at the Prague Conservatory, conducted the Obilić choir, and wrote songs, choral pieces and church music. Among many Czech musicians who espoused the Serbian cause, Robert Tolinger (1859–1911) was editor-in-chief of the first Serbian musical magazine, *Gudalo* ('The bow', 1886–7). The Slovenian Davorin Jenko (1835–1914) also contributed to the development of Serbian music with his choruses and incidental music.

The leaders of the next generation were Stanislav Binički (1872–1942) and Isidor Bajić (1878–1915). Binički conducted the first Belgrade performances of major choral works (*Haydn's Creation* in 1908, Beethoven's Ninth in 1910) and directed the choir of the Muzičko Društvo Stanković (Stanković Music Society) and the Muzika Kraljeve Garde (Music of the Royal Guard). His opera *Na uranku* ('At Dawn') shows the influence of *verismo*, Serbian and Asian traditional song; he also wrote songs and choral pieces. Bajić was editor of the *Srpski muzički list* ('Serbian music magazine', founded 1903), published the music of Serbian composers in his Srpska Muzička Biblioteka (Serbian Music Library, 1903–4) and founded a music school in Novi Sad in 1909. His works, showing similar influences to Binički's, include the opera *Knez Ivo od Semberije* ('Prince Ivo of Semberia', 1910), songs and piano miniatures.

3. Since 1914.

Between the two world wars Belgrade's musical culture, as represented by its opera house, concert season and music magazine (*Zvuk*), was thriving and there were composers to match. Those continuing a late Romantic style included Petar Stojanović (1877–1957) and Milenko Paunović (1889–1924); among those who used traditional elements within the same tradition were Petar Kristić (1877–1957) and Kosta Manojlović (1890–1949).

Other composers of this period developed the national style in more modern directions. Petar Konjović (1883–1970) studied in Prague, and followed Janáček in the brilliant orchestration and speech-like melody of his operas. Miloje Milojević (1884–1946) studied in Munich and France as well as Prague, so that Impressionist and Expressionist tendencies emerged in his music, the former in his much loved song collection *Pred veličanstvom prirode* ('Before the Magnificence of Nature', 1982), piano and orchestral pieces. Stevan Hristić (1885–1958) was also a Romantic Impressionist in his opera *Suton* ('The Dawn', 1925) and his ballet *Ohridska legenda* ('The Legend of Ohrid', 1947) is a classic of the national school. Josip Slavenski (1896–1955), a Croat who lived in Belgrade from 1924 onwards, used Balkan (Balkanofonija, 'Balkanophy' 1927) and Asian traditional music in his best works. Younger composers who remained within the national tradition included Marko Tajčević (1900–84), Mihailo Vukdragović (1900–86), Milenko Živković (1901–64), Predrag Milošević (1904–88) and Vojislav Vučković (1910–42).

Musical life took another step forward after World War II. Certain singers, instrumentalists, ensembles and choirs began to gain a reputation outside Yugoslavia, and a new creative spirit emerged in the works of Stanojlo Rajičić (b 1910), Milan Ristić (1908–82), Dragutin Čolić (1907–87), Ljubica Marić (b 1909) and Nikola Hercigonja (b 1911). Ristić's much awaited nine symphonies (1941–76) broke with the national style and took on neo-classicism; Čolić more radical than his colleagues, composed quarter-tone music and used 12-note methods in combination with tonality; Marić found inspiration for her primeval expressions in the Serbian past (cantata *Pesme prostora*, 'Songs of Space'; the cycle for various settings *Muzika oktoih*, 'The Music of Octoëhos). But national Romanticism continued to thrive, alongside more contemporary styles (neo-classicism, serialism and later the colour-field music of the Polish school). Composers of a more conservative persuasion included Vojislav Ilić (b 1912–99), Dragutin Gostuški (b 1923–98), Kosta Babić (b 1927), Dušan Kostić (b 1925), Vasilije Mokranjac (1923–84) and Vlastimir Peričić (b 1927). Enriko Josif (b 1924), Dušan Radić (b 1929) and Dejan Despić (b 1930) embraced neo-classicism in various ways, while Vitomir Trifunović (b 1916) and Aleksandar Obradović (b 1927) moved from national Romanticism to 12-note and electronic music.

Younger composers who have similarly interested themselves in new techniques include Petar Ozgijan (1932–79), Slobodan Atanacković (b 1937), Zoran Hristić (b 1938) and Vuk Kulenović (b 1946). Rajko Maksimović (b 1935) evokes ancient Serbia by means of archaic modality; Milan Mihajlović (b 1945) works with Skryabinesque and other modes; and

Vlastimir Trajković (b 1947) has used modes from other traditions and from Messiaen. Vladan Raovanović (b 1932), Srđan Hofman (b 1947) and Zoran Erić (b 1950) made electronic music.

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Yugoslavia

III. Traditional music

1. Serbia.
2. Montenegro.
3. Kosovo and related Albanian musical traditions.

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Yugoslavia, §III: Traditional music

1. Serbia.

- (i) Vocal music.
- (ii) Musical instruments.
- (iii) Instrumental ensembles.
- (iv) Dance.

Yugoslavia, §III, 1: Traditional music: Serbia

(i) Vocal music.

Traditionally songs are sung by girls and women without instrumental accompaniment. The playing and making of musical instruments is largely the work of men. Songs are performed in two ways: monophonically and polyphonically, the latter mostly diaphonic. Songs may be divided into three categories: traditional (or rural), 'new' and urban. The most frequently performed songs today are love songs. Religious and traditional songs are gradually dying out because of rapidly changing social and economic conditions in rural areas.

(a) Traditional song.

Songs of a religious nature were usually sung to ensure the well-being of the community. They included Christmas carols (*koledarske*), songs sung on the eve of Lazar's Saturday (*lazaričke*), Pentecostal (*kraljičke*) and rain songs (*dodolske*), and they were sung to accompany simple, ritual dances. According to popular belief, these songs would ensure fertility and the renewal of the flora and fauna. They were sung in a specific order, during the first half of the year, from the winter to the summer solstice. Until recent times, these songs and dances continued to be performed in many villages, especially in the eastern and southern parts of Serbia.

During the winter, around Christmas, singers and masked dancers called *koledari* would for several days go from house to house in a village, singing Christmas (*koledarske*) songs to ensure the health and prosperity of the household. The masked dancers, with their characteristic dances and zoomorphic masks, symbolized the struggle between good and evil and the triumph of light over darkness that heralded the beginning of the new calendar year. Meanwhile groups of male singers, a shepherd and then a ploughman, would sing antiphonal lyrics. The dancers would usually perform in the house around the fireplace.

The week before Easter, on Lazar's Saturday (Willow Day), a group of village girls (singers and dancers) would visit each house, singing Easter songs (*lazaričke*) to invoke a bountiful harvest and good health for the head of the household and all its members. A similar custom of song and dance called *kraljičke* would be performed by girls of marriageable age.

They would visit each village in their area during Pentecost and sing ritual songs.

If the summer has been very dry, girls gather together to summon up rain. They walk slowly through the village, stopping at each house to sing a set song. The smallest and youngest girl (called a *dodola*, 'rainmaker'), adorned in greenery, constantly dances on the spot. The villagers will pour water over her in the belief that it will rain soon afterwards. In return for the ritual, the woman in charge of the household usually presents the participants with food and a variety of the fruits that are in need of rain.

The many other kinds of songs, which were not strictly associated with any particular time of the year, were performed mainly by girls. Of these, the most well known are wedding songs, followed by those that are sung during funerals. Wedding songs (*svadbene pesme*) were usually sung in the bridegroom's and bride's houses, for a few days before, during and after the wedding. The songs would vary according to their subjects and purpose and also according to the singers, who were called *pevice*, *svadbarice* or *endje* depending on whether they were related to the bridegroom or were friends of the bride. During the wedding ceremony, songs called *svatovske* were popular. They would be sung on the way to bride's house or as the bride was being taken back by the bridegroom's parents to their house. Similar wedding songs were intended primarily for the newlyweds, but also for other prominent people present at the wedding (the godfather, brother-in-law, wedding witness or the parents). The melodies were either monophonic or polyphonic and varied by region ([ex.1](#), [ex.2](#) and [ex.3](#)).

When somebody dies, it is still traditional in many parts of Serbia to 'wail' (*kukati*), 'cry' (*plakati*), 'lament' (*naricati*) or sing laments (*tužiti*) for the deceased. The mourning of the deceased is the responsibility of the women members of the family or of the closest relatives. During the funeral songs, called *tužbalice* ('laments'), a simple melody and suitable content are improvised according to an established model. In Serbia they are not called songs, they are known as 'keening' (*kukanje*) and 'crying' (*plakanje*) for the deceased.

The *strižba*, also known as *šišano kumstvo*, is a family celebration and ritual for a newborn child's first haircut. This is an ancient rite carried out by the child's godfather, the *šišani kum*. The *striženje* ('shearing') consists of the godfather smearing the child's locks with wax, cutting them off and presenting them to the parents for safekeeping. When he is finished, the godfather immediately places a new cap on the child's head. It is believed that in this way the child will be protected throughout its future life from evil spells and the Devil. Throughout the ritual, girls sing a shearing song (*strižbarska pesma*). Another common type of family song are lullabies (*uspavanke*), with simple melodies and improvised subject matter and form.

Girls would also sing while looking after the livestock, especially during the summer. In those parts where the population worked the soil, songs were sung during the harvest. The melody was usually sung with long drawn-out tones, and the song would unfold slowly with pauses. When two or three girls completed a verse with a cry, they would be echoed by the cries of the

other girls. The songs were ballads that lasted a long time, during which the young men gathering the harvest would be allowed to rest (ex.4 and ex.5).

Song texts about many different subjects may be sung to a common melody or 'voice'. 'Voices' are groups of notes that combine to form a melody in a particular verse form. Voices may be manipulated to derive related melodies from the original. Different texts, performed *u glas* or *na glas* (a loud, full-voiced melody sung in the open air), of the same genre and with the same metric structure may be fitted to these melodies. Wedding songs may also be sung like this (ex.1, ex.2 and ex.3). A voice can be identified by its geographical origins (*zlatiborski*, *moravski*, *dragačevski*), and its basic type can be determined according to whether it is 'long' (*dugačak*) or 'short' (*kratak*). When long tones predominate in the individual syllables of the text (usually in diaphonic singing), the song is performed *na dugački glas* (ex.1, ex.4 and ex.5), and when the syllables of the text are sung with short note-values, then the song is sung *na kratak glas*.

In order to start singing *u glas*, the singers assemble in pairs of the same gender and usually of the same age and height. In the western regions, two women or two men sing together, or in groups of three. In the eastern regions only two or three women ever sing together in order to achieve a uniform timbre of voice which is especially valued, known as 'beautiful singing' (*lepo pevanje*).

Songs sung alone are called *samačke pesme* ('songs for a single person'). In Southern Pomoravlje, as well as in Kosovo and Metohija, all songs are sung monophonically, sometimes in a group (ex.2, ex.8 and ex.9). In western and eastern regions, where diaphonic singing is more widespread (ex.2, ex.4 and ex.5), the role of the singer is restricted and defined. The leading voice is defined by a special terminology. It can either 'recite' (*izgovoriti*), 'pronounce' (*izreći*), 'cut in' (*usjeći*) or 'carry' (*zanositi*). It is said that the accompaniment 'chases' (*goni*), 'interrupts' (*presjeca*) or 'deepens' (*dube*). These terms distinguish between the leading and accompanying parts in a polyphonic structure. In order to sing these songs polyphonically and in unison, the singers practise them from childhood. The posture of the singers differs with gender. For example, while singing, women join hands, held at chin height, and nod their heads towards each other. Men prefer to put their arms across each other's shoulders or to hook their thumbs into their waistcoats.

A stylistic feature of two-part singing is the dominance of the 2nd. The 2nd most frequently occurs at the intersection of voices, and is especially emphasized towards the end of the song, before the cry (ex.4 and ex.5) and in the cadence (ex.1). In practice a particular singing technique, exclusive to women, is used. They squeeze their throat or clench their front teeth, leaving their mouths half open, boosting the timbre, dynamism and volume of the sound. Other common characteristics of traditional singing are: heterophony, often with a drone (ex.1 and ex.5); an indeterminate beginning; and, in the case of wedding and harvest songs, 'shouting'.

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(b) 'New' songs.

The main difference between traditional songs (which played an important and significant role in the rural community) and the 'new', predominantly love songs, is in the emphasis given to the individual. In keeping with this is the genre of two-part 'bass' singing. It is thought that this form of singing originated in the Serbian areas of Vojvodina towards the end of the 19th century, and by the beginning of the 20th century it was being heard in other Serbian regions. Although today songs are sung in the new two-part form in many villages, the form does not exist at all in Kosovo and Metohija.

Instead of the above-mentioned predominant 2nd or drone, the 'new' singing style emphasizes the bass part, introducing elements of western European harmony, and adopts the term *pevanje na bas* or 'singing in bass' (ex.3 and ex.6). The new stylistic feature of this form lies in the fact that the melodic and bass parts start in parallel 3rds and finish on a 5th. Because the accompanying voice is less mobile, this gives rise to transient harmonies in 2nds and 4ths. Further harmonies are formed when a middle voice is separated from the accompaniment (ex.6). The concept of 'voice' has been retained, defining a fixed melody (designated by the term 'aria'), with the rule that it can only be used with verses that possess the same metric structure. Singing 'in bass' allows the song to be started by a single singer, with the others or the accompaniment joining in after two or three bars, or one verse. The bass part, which is sung by five, six or more people, frequently overpowers the melody of the soloist, to the extent that only the bass part is heard (ex.7). Women and men separately sing 'in bass' in the same way. Antiphony between groups of men and women is also common, usually at gatherings called *sedeljke*.

(c) Urban song (*gradska pesma*).


A characteristic of urban songs (*gradske pesme*) is that they may be sung to instrumental accompaniment. Certain songs are the work of well-known singers and composers. They are characterized by their wide melodic scope (of an octave or more) and a melody consisting of similar rhythmic-melodic models and disassembled *trozvuka* with clearly noticeable harmonic functions (tonic–subdominant–dominant–tonic). The form of the songs is more complex and is based on a melodic stanza of four verses. Some songs sung in cities of the southern regions possess elements (e.g. augmented 2nds and *aksak ifranji* rhythm) akin to the Turkish *makam* (ex.8 and ex.9).




(d) Accompanied song.

Epic poems accompanied by the *gusle* are found in Serbia and Montenegro. The singing of epic poems is traditional throughout many parts of Serbia, especially in western regions inhabited by people of Dinaric origin. The singer, also the player, called a *guslar*, plays in unison with the song. Following a short instrumental introduction the *guslar* begins to sing, reciting the melodic verses, interspersing them from time to time with short instrumental interludes (ex.10). The songs are tetrachordal and have a single melodic formula which is continuously varied. The main verse is the 'epic' or 'heroic' asymmetric decasyllable (4 – 6) with parlando rubato rhythm. At one time songs were sung by joining non-rhyming decasyllables. However, modern singers tend to use a rhyming decasyllabic or octosyllabic distich. Equally, the old vocal technique and intonation used to have an irregularly tempered chromaticism, whereas more modern epic poetry has a more diatonic recitation. Medieval subjects and subject matter are greatly cherished by older *guslars*. The most common themes are those about the struggle for liberation from the Turks and those regarding events from the recent national past. Alongside epic poems, in certain parts of Serbia (around Kosovska Mitrovica and Ivanjica), women perform wedding songs while turning a copper pan.



(e) Structure.

Rural and urban songs are based primarily on different types of verseline and rarely on text. The basic verse of Serbian traditional song has ten syllables. Its metric structure (4–6) is most often asymmetric (ex.1, ex.2, ex.4, ex.5, ex.6 and ex.7). However, songs of eight syllables also occur, usually as a symmetric octosyllable (4 – 4). Verses and stanzas are formed through the repetition of verses or their parts. Units are frequently formed by combining identical or contrasting musical sections, i.e. either AA or AB. ABA form is not at all common and any greater complexity depends on the way the text is repeated (ex.1, ex.4 and ex.7). Most religious and traditional songs are structured from a single verse with no rhyme (ex.2 and ex.3). A refrain is also common. The rhyming distich is a recent occurrence, adopted under the influence of artistic poetry. Songs of urban origin usually have a complex form (AABBBB), based on a rhyming quatrain.

Rhythmically, Serbian traditional song falls into two broad categories, either parlando rubato or giusto syllabic rhythm. The first is characteristic of songs in which words are freely linked to the melody (ex.1, ex.2, ex.3, ex.4 and ex.5), while the other is characteristic of songs accompanied by dance. A particular asymmetric rhythm (*aksak ifranji*) is sometimes initiated by the tempo or is a remainder of Turkish influence (ex.8).

In vocal music the melodic structure of Serbian song is formed by a group of several tones, of which the tonic is usually the second degree. It is theoretically possible to define two basic tetrachords: $f-g-a\left[+\right]a$ (ex.1, ex.4 and ex.5); and $f-g-a-b$ (ex.2, ex.3 and ex.7). The first is characteristic of the older type of songs with intervals that have irregular temperament. Otherwise, the majority of Serbian songs usually has a small ambitus, and they are sung in accordance with the diatonic scale.

Traditional melodies in Serbia also possess other tonal formations, 'scales', which can be found in urban songs and are considered to be of foreign origin: e.g. $g-a\left[+\right]b-c-d-e\left[+\right]f$ (ex.8), $g-a-b\left[+\right]c-d-e-f\left[+\right]g-a\left[+\right]b\left[+\right]c-d-e\left[+\right]f$ (ex.9). The majority of melodies have gradually descending intervals (*na korak* or 'in steps'), but urban songs have greater intervallic jumps, which favours their western European harmonization (ex.9). In urban areas with Muslim populations (Sandžak, Kosovo and Metohija), an augmented second is used in the melody as the nucleus of the 'oriental tetrachord' (ex.9).

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(ii) Musical instruments.

(a) Aerophones.

Today the most numerous group of instruments in Serbia is that of aerophones. The *frula* is a short, cylindrical shepherd's flute (25–30 cm), with six holes and, as the most popular instrument in Serbia, it can be found in (almost) every region and even in cities. Another flute, the *duduk*, has a longer pipe (40–50 cm), six holes and is more usually found in mountainous areas. The *cevara* is similar to the *duduk* (c80 cm) and is well known as a shepherd's instrument. It has seven holes on the front and an eighth hole on the back. The *cevara* also has four additional holes (*glasnici*) in the lower end to amplify sound. All these single-pipe flutes are made by village craftsmen from different woods (e.g. plum, ash, dogwood).

The *dvojnica* is a double flute made from a single piece of wood and can be short or long (30–45 cm). The holes are arranged with three on the left and four on the right pipe. They are played in a style similar to traditional two-part singing. The *kolo*, a traditional dance, is usually performed to the music of a *frula* or similar instrument (ex.11), while songs and improvisations are played on the *dvojnica* (ex.12). The *dvojnica*, which used to be found in eastern regions of Serbia and further afield in the mountainous areas of the Balkans and Carpathians, had six holes in one pipe, while the other pipe served as a drone.

Single reed aerophones are less common. Those instruments that are handcrafted (e.g. the *karabica*, a kind of *frula* made from cane or elder wood) are used mostly by children in Serbian villages, who often make them themselves. They also make somewhat different kinds (*paljka*, *surla*, *karabe*), fashioned from elder wood or long pumpkins, with several holes on the front. These instruments are used to entertain the villagers during autumn celebrations (*sedeljke*), where the young people sing and dance.

The *gajde* is a bagpipe used to play polyphonic songs and dances (see illustration.). Two-part *gajde* have a single chanter, eight holes and a longer drone. Different types are found in different regions: the small *gajde* in eastern areas; the middle-sized *gajde* in southern areas (ex.13); and the smallest *gajde* found in the south-west. A distinguishing feature of the two-part *gajda* is that the chanter has five holes and is the same length as the drone. On three-part *gajde* the chanter consists of two pipes. There are five holes on the first pipe and a single hole on the second, which permits two-part playing; another large, long pipe produces a deep drone (ex.14). There are two types of three-part *gajde*: a middle-range *gajda* from eastern and western Serbia and a large *gajda* from Vojvodina. Large *gajde* use manual bellows to fill the wind-bag, instead of a mouth-pipe. The *gajda* player is called *gajdaš* or *gajdar*; in the Banat area they are called *svirac* ('player'). The player may also sing to the accompaniment of the *gajde*, which is often done at weddings. Today *gajde* serve as accompaniment to dances, though they were once used during wedding ceremonies in those areas where they are commonly found.

Shawms (oboes) have a double reed and conical bore. Some are made from bark spirally wound in the shape of an elongated cone and are used in Serbian villages as seasonal instruments. During spring nights shepherds play these instruments by the sheepfold, in the belief that their music will protect their flock from disease. More complex shawms, called *zurle* (similar to the Turkish *zurna*), are used by ethnic Albanians in Kosovo and Metohija.

The bark trumpet is also seasonal and is made by shepherds from the bark of the lime tree, forming two hollowed-out hemispheres 2·5–3·5 m long. A copper and wooden mouth-piece (*mundstuck*) is then plugged into the narrow end. Every year, on St George's Day (*Djurdjevdan*), the shepherds fashion their wooden trumpets, which they call *rikalo* or *bušen*. They then play signals and melodies in the belief that this will influence the fertility of their sheep and cattle and protect their herd from disease (ex.15).

(b) Chordophones.






The *gusle* is a single-stringed chordophone that is used to accompany epic or heroic poetry. It is thought they were used by singers of epics at the feudal courts of medieval Serbian kings. Nowadays each player, called a *guslar*, crafts his own instrument, usually from maple wood. By comparing the resonating chambers, called *varjače* (lit. 'ladles'), of different *gusle*, a number of types can be identified: the Serbian *gusle*, with a chamber shaped like an elongated rhombus; the Montenegrin *gusle*; and the Hercegovinian *gusle* with a similar pear-shaped resonant chamber. The *gusle* has a skin with a number of apertures stretched across the resonant chamber. A single string runs across a wooden bridge and along the entire length of the body, which merges into the back. The string of the *gusle* is made from approximately 40 thin strands of horsehair. The headstock of the *gusle* is characteristically fashioned in the likeness of a horned animal and has a wooden peg located in the lower part. The bow is short and arched. Before beginning to play, the *guslar* tunes his instrument to his voice; he sings sitting on a chair with his legs crossed, holding the *gusle* at an angle across his knee. In the 19th century every household in Serbia possessed its own *gusle* and singer.

The *ćemane* is another chordophone similar to related instruments (e.g. the *lira*) in Bulgaria, Macedonia and Greece. The *ćemane* can be found in south-eastern parts of Serbia. The earliest representation of this instrument is portrayed on a fresco from the 14th century in the monastery of Dečani. Modern players fashion *ćemane* from a single piece of wood. They have a pear-shaped body and a short neck with a number of pegs. The resonating chamber is covered with a thin board made from the wood of a fir tree and has two semicircular holes in the middle. The bridge can accommodate three or four metal strings and is supported from below by a small column. The bow is similar to that of a doublebass. The first string is stopped with the finger-nail. *Ćemane* are used to accompany lyric songs, though more often as accompaniment to folk dances.

The violin and *tambura* are also used in Serbian traditional music. The earliest historical records show that Gypsies used the violin in the 18th century in certain places in north-western Serbia, while the *tambura* as it is today was used in Vojvodina no earlier than the 19th century. These instruments are now used mainly by urban ensembles and orchestras.

(c) Membranophones and idiophones.

A number of membranophones (the snare drum, *daff*, tambourine and *darabukkah*) are commonly found in Kosovo and Metohija. Included among the membranophones is the *ćupa*. This is a type of friction drum made from a clay cup covered on one side with a membrane. In the centre of the membrane there is a narrow opening through which passes a narrow reed or leather strap that the player rubs to generate sound. The role of this instrument was to make noise during carnivals. Idiophones of a variety of shapes and names are made and used by village children (e.g. the *ergtalka*, a button on a string).

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(iii) Instrumental ensembles.

Many musical instruments, especially the various types of flutes, are not absolutely tuned and their tone ranges often have an irregular temperament. However, because of a tendency to use such instruments, especially the smaller flutes (*frule*), in folk orchestras, they are now tuned alike during the manufacturing process. Many instruments such as the

trumpet, clarinet, flute, saxophone, guitar and violin are used in a variety of combinations in so-called 'folk orchestras'.

Instrumental ensembles appeared at the beginning of the 20th century. Their evolution and composition depended on the number of players, the availability of different instruments and on inherited traditions. Up until the 1960s and 70s, many small village orchestras (*Šumadija, Pomoravlje*) existed, which were composed exclusively of stringed instruments (two or three violins, viola and doublebass). In some parts of Vojvodina, there are four-part *tambura* orchestras (of *prim, bas-prim, terc-prim* and *veliki bas*), with up to ten members. Popular village brass bands existed in a number of Serbian regions, formed from a variety of trumpets (often *Flügelhorns*) and the later addition of a drum with bells and a small drum called *doboš*. Such village orchestras in eastern, western and southern Serbia have been encouraged by the competitive Dragačev Trumpeters' Fair in Guča (Dragačevski sabor trubača u Guči). From the 1950s to the present day, numerous orchestras of a heterogeneous composition have sprung up in many urban centres, including not only amateurs but also professional musicians.

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(iv) Dance.

Ethnochoreographers have recorded a large number of folk dances in Serbia. These include regionally differing *kolos* with different choreography, with odd or even beats. Their names usually relate to the manner of dance, origin or region where they are to be found (e.g. *banatsko kolo, moravac, banjski čačak, sverkvino kolo, pop-Marinkovo kolo, leskovačka četvorka*).

Ritual dances used always to be accompanied by song. Gradually, however, songs are being replaced by instrumental accompaniment. The main function of instruments in Serbia today is to accompany traditional dances. As is the case with songs, instrumental accompaniment can be provided by a single player or by a group. Until recently, the musical accompaniment of dances was provided by flutes (*frula, duduk, cevara* and *dvojnica*) or by the *gajda*, when they were available.

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2. Montenegro.

(i) Vocal music.

The Montenegrin vocal tradition is based principally on single-part and polyphonic singing. Single-part forms are widespread and include laments for the deceased, called *tužilice* or *tužbarice*. These are usually the responsibility of women, although men also take part on certain occasions. The verse melody is called a *tužbalica*, through which the living address the deceased. There are many forms of laments, from the melodically simple octosyllabic verse (4 – 4), to the ornamented 12 syllable verse (4 – 4 – 4). Basing her performance on a traditional melodic model, the *tužilica* creates a 'story' about the deceased. The deceased is mourned from the time of death until burial; also after 40 days, six months, a year and during subsequent years on the day of the person's death. Women can sing laments individually, one after the other, or as a pair taking turns. A solely

male form of expressing grief is known among Montenegrins as *lelek*, a kind of condensed story recited in prose about the deceased person and their life. The remaining genres of single-part songs are lullabies, songs for *kolos*, wedding songs and love songs.




Two forms of polyphonic, mainly diaphonic, singing exist in Montenegro, which might be termed old and new. While the old form predominates across a greater area, the newer form is encountered usually in the Bay of Kotor and along the Montenegrin coast. The old style ('out of the voice' or *iza glasa*, 'vocal' or *glasački* and 'shouting' or *izvika*) is characterized by melodic elements of small ambitus with irregular temperament, and sometimes with ornamentation, which is more suited to the female voice and therefore occurs more frequently in songs performed by women (ex.16). A particular tremolo ornamentation occurs in male singing (ex.17). Most older songs use heterophony. In these the soloist and the accompaniment seem to begin both the melody and its ornamented version simultaneously, resulting in characteristic 2nds (ex.18). A large number of Montenegrin songs are similar in terms of melody and singing style to those in western Serbia. This is not surprising, since Montenegro and upper Hercegovina have supplied Serbia with new populations for centuries. Apart from melodic similarities and a method of heterophonic singing, these songs also share similar lyrics.

New forms of singing are found in urban areas, especially in the larger towns. These single-part songs usually have a wide ambitus (particularly love songs, *Podgorica* and *Kotor*, which differ from rural songs in their rhythm) as well as having western European harmonic characteristics. The new two-part singing style with its homophonous structure is related to songs that are sung 'in bass' in Serbia. Where the soloist and accompaniment are clearly separated, the singing is in parallel 3rds with a cadential 5th (ex.19). Three-part singing is very similar to the polyphonic singing found in coastal and island towns in Dalmatia.

Song forms in Montenegro mainly have a two-part structure (ex.18). The complex songs characteristic of urban environments have greater repetition of verse lines. The structure of Montenegrin traditional song is very similar to Serbian song.

The rhythm of a song depends on the metric complexity of the verses, which generally use (as do Serbian songs) the symmetric octosyllable (4 – 4; ex.16) or the asymmetric decasyllable (4 – 6; ex.17 and ex.18). If the melopoetic structure is restricted by a dance (*oro*, songs for *kolo*) then the giusto syllabic rhythm predominates. In songs of different genres, for example in laments, the performance is mainly parlando rubato. Traditional Montenegrin singing, especially two-part singing, has irregular temperament and is based on small tonal groupings. Intonation in a song can be stable, but more commonly individual tones are varied by up to 1/4 of a degree. Sometimes the entire ambitus of a two-part song with four tones falls into a major 3rd. The division of singers according to gender continues to be respected. If young men and women take part together, which is most frequently the case in songs for the *kolo*, then singing is antiphonal. Such songs are sung as accompaniment to dancing during

communal outdoor celebrations (*sjednik*) at which village youths gather during the winter months.

(ii) Instrumental traditions.

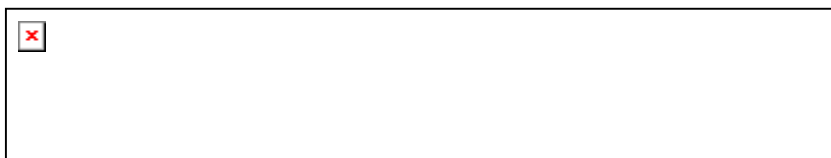
In the mountainous parts of Montenegro, where the people's main livelihood is cattle-raising, the most common instruments are flutes that closely resemble the Serbian *frula* or *dvojnica*. The six-hole *frula* is widespread, ranging from 15–20 cm to 60 cm in length. In the northern mountainous regions of Montenegro, towards the border with Serbia, double flutes, *dvojnica*, are also in use, and although they are very similar to Serbian *dvojnica* they are considerably larger. When an improvised shepherd's tune is played on them, it is reminiscent of the old form of Montenegrin and Serbian singing, with a two-part heterophony and drone structure (ex.20).

In the mountainous region of old Montenegro, the *diple*, a kind of double flute, is most commonly used. The *diple* is a shepherd's instrument with a single reed and consists of a wind-bag attached to a double chanter and a set of bellows. A chanter similar to the double flute is made from a single piece of wood and has six holes in each pipe, set parallel to each other. There also exists a type of *diple* without the wind-bag, called *zumara*, made from canes fastened together with a short piece of horn at the lower end. The players, called *diplari*, play in the mountains while looking after their flocks, sometimes for two or three hours without interruption. The *diple* also

served as a means of communication between shepherds in the mountains, who would send each other messages (*dojave*).

Traditionally, the use of aerophones in Montenegro has been limited to the shepherds, as in Albania. The Albanians have adopted another shepherd's instrument, the *kaval*. This is a long flute without a mouthpiece, identical to the instrument of the same name used by Albanians in Kosovo and Metohija. Montenegrin children make simple single-reed instruments from pieces of straw or cane (in the vicinity of Lake Skadar). In the spring, the children make a kind of shepherd's pipe, called *svičak*, from thin twigs of willow or ash.

The only chordophone in Montenegro is the *gusle* (see §1(ii)(6) above). Nowadays they are found in every household, both in the countryside and in towns. Even today the singing of epic poems is an everyday occurrence; *guslars* are greatly respected and frequently invited to celebrations, where they are treated as honorary guests. A *gusle* is 'struck' or 'bowed'; it is also said that one sings to a *gusle*, but plays a flute, *duduk* or *diple*.



(iii) Dance.

Montenegrins have always danced the *oro* without musical accompaniment. The basic types of Old Montenegrin *kolos* are known as: *crnogorsko* (the Montenegrin), *zetsko* (from the old name for Montenegro, Zeta) and *crmničko kolo*. They are most frequently performed with alternate parts sung in dialogue. There are also different kinds of dances, called *skoke* (without musical accompaniment), *mlado momče* (with singing) or dances from Piva, as well as 'songs for kolos'. The *kolo Bokeljske mornarice*, (lit. 'the Fleet of the Bay of Kotor') is performed every year in Kotor on the day of St Tripun, on 14 February, and is accompanied by the city orchestra.

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3. Kosovo and related Albanian musical traditions.

Albanians comprise approximately 6% of the population of Montenegro and roughly 90% of that of Kosovo (Albanian: Kosova), an autonomous province within Serbia. Over 90% of Yugoslav Albanians are Muslim, while the rest are Roman Catholic; virtually all are north Albanians.

In Montenegro and western Kosovo, rural communities have maintained musical practices much like those in the northernmost regions of [Albania](#). Young girls have been among the most active vocalists in these mountain districts, singing specific songs for each stage of the wedding ceremony, as well as for seasonal holidays such as Shingjergj (St George's Day). Frequently they accompany their singing on frame drum (*def* or *daire*). One musical genre unique to this region is the *kângë çobaneshave* ('song of the sheperdesses'), sung by girls in the Podgur and Rugovë districts of Kosovo. These songs are executed in a style known as *me gisht në fyt* ('with finger on throat'), where each girl uses her thumb to vibrate her

larynx while singing. A second local style is the narrow-range, two-part polyphony of girls' songs from the Opojë district of Kosovo.

Throughout Kosovo links to Ottoman musical practices are evident in newer styles of rural music, and a few songs are sung to well-known Turkish tunes. The most popular men's instruments in lowland areas have been long-necked lutes such as the two-string *çifteli* and the larger *sharki*, which generally has five to seven strings tuned in three courses. Families hosting weddings have often hired semi-professional ensembles of men who sing and play these two instruments, perhaps supplemented by violin, *fyell* (short end-blown flute) and accordion. These ensembles have customarily alternated long, formulaic historical songs with dance tunes and shorter love songs

For weddings and major religious holidays, families of Roma (Gypsy) musicians have also been contracted to perform. Roma women have sometimes been asked to sing, and perhaps also dance, for women's wedding gatherings. More frequently, Roma men have been hired to play *zurle* (double-reed pipe) and *lodër* (or *tupan*, two-headed bass drum). In addition to dance melodies, *zurle-lodër* ensembles have performed medleys of listening music called *nibet* (from Arabic *nawbah*) for male wedding guests, as well as lively melodies for Turkish wrestling and other men's athletic contests.

As in Albania, urban musicians in past decades incorporated features of Ottoman and western European music into their repertoires. Songs from Kosovo as well as northern and central Albania have been performed frequently, accompanied by a small acoustic ensemble (*çallgi*) or its amplified counterpart. In the early 20th century, musicians in Gjakovë (Serbian: Đakovica) developed a distinctive repertory of songs, accompanied by an ensemble of violin, accordion, *bugari* (four-string lute), *mandoll* (mandola), 12-string *sharki* and *def*. In recent decades the most celebrated singers in this style have been Qamili i Vogël and Mazallom Mejzini.

In the decades following World War II, Albanians in newly socialist Yugoslavia gained considerable cultural autonomy. Priština, (Albanian: Prishtinë), the capital of Kosovo, became home to both an institute of Albanian studies (Instituti Albanoligjik) and the professional ensemble Shota, which showcased folk music and dance of all ethnic groups in the province. Amateur folklore ensembles participated in festivals throughout Yugoslavia, including the Gillogovc festival of village folklore held each year outside Priština. Many hours of folk music (*muzika popullore*) were broadcast by radio and television stations, while cassettes recorded in Priština were widely distributed in Albanian areas. Recordings of songs in rural style, accompanied by a large ensemble of more than one *çifteli*, *sharki* and *def*, plus other instruments, came to define a distinctive Kosovo sound that was also popular in Macedonia and Albania. As a strong sense of national identity increased among Yugoslav Albanians, singers popularized a number of highly evocative patriotic songs that served as rallying points for the expression of communal sentiments. By the mid-1980s, young Kosovo musicians were also recording albums of Western-influenced rock music.

Beginning in 1989, Kosovo's autonomous status was rescinded, leading to the closing or dissolution of schools, institutes and other cultural organizations. Recordings of folk and popular music in Albanian were no longer produced or broadcast by the state media, leading to the development of a private recording industry funded largely by the Kosovar Albanian diaspora. As a result of these events, a number of Kosovo musicians have emigrated to western Europe or North America, where they now perform for large expatriate communities. Any re-emergence of a fully public Albanian musical life in Kosovo awaits a resolution of the political situation there.

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Yuhas, Dan

(b Hungary, 16 Aug 1947). Israeli composer of Hungarian birth. He studied at the Rubin Academy of Music, Tel-Aviv (graduated 1968) with Seter, Boskovitch, Partos and others, and at the Guildhall School of Music, London (1978–9). A lecturer at the Rubin Academy, he has also directed the Israel Contemporary Players. His style can be described as atonal, saturated with sharp chromaticism and using serial and post-serial techniques that echo the European avant garde. In early orchestral works, such as *Prelude* (1978), textural and formal elements show an affinity with Penderecki's 'cluster' pieces; later, he adopted a more motivic and transparent style sometimes alluding to Central European early Expressionism. Works such as *Four Poems of David Vogel* (1986) and the *String Quartet* (1989) balance chromatic writing with the suggestion of tonal centres and strict forms. His music has been performed by leading orchestras and ensembles in Israel and Europe. *Monologue* for flute (1997) has been recorded.

WORKS

(selective list)

3 Pieces, pf, 1974; *Prelude*, orch, 1978; *The Fire and the Mountains* (cant.), solo vv, chorus, orch, 1979; *Entities*, 12 players, 1983; *4 Poems* (D. Vogel), mez, chbr orch,

1986; Str Qt, 1989; Havayot, 10 players, 1992; Ov., orch, 1996; Monologue, fl, 1997; Elegy, orch, 1998; Trio, vn, cl, pf, 1998; Duo, cl, pf, 1999

ODED ASSAF

Yulchiyeva, Munadjat

(*b* Andizhan, Fergana Basin, 26 Nov 1960). Uzbek singer. From 1978 to 1985 she studied Uzbek classical music at the Tashkent State Conservatory with [shavkat Mirzaev](#), who became her spiritual teacher as well as her musical instructor. From 1980 to 1982 she performed with the *makom* ensemble at Uzbek State Radio, and in 1982 she began to work with the Uzbek State Philharmonia. She has appeared widely in concerts and festivals, but unlike many other Uzbek professional singers, she has chosen not to perform at weddings. During the last decade of the 20th century she toured the USA, Europe, Asia and Latin America. She was awarded the titles of Honoured Artist of Uzbekistan (1991) and People's Artist of Uzbekistan (1994), and gained first prize and the accolade 'Golden Nightingale' in the Samarkand International Festival in 1997.

Her repertory includes Uzbek classical music and the music of the *bastoqor* composers, who create music in the traditional Uzbek style. Her mezzo-soprano voice has a range of two and a half octaves, and she has often performed songs from the traditional male repertory as well as the female. She has specialized in Uzbek Sufi music, performing settings of the poetry of Alisher Navai (15th century), Fisuli (16th century), Mashrab (16th century) and Huvaido (18th century).

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RAZIA SULTANOVA

Yun, Isang

(*b* Duk San, San Chun Gun, Tongyong [now Chung Mu], 17 Sept 1917; *d* Berlin, 3 Nov 1995). Korean-German composer. Son of the poet Yun Ki Hyon, he began to write music at the age of 14 and went on to study at the Osaka Conservatory and in Tokyo with Ikenouchi. During World War II he participated in underground activities against the Japanese, was imprisoned (1943) and lived in hiding until the liberation. In 1945 he helped in the reconstruction of Korean cultural life. From 1946 he taught music in Tongyong (now Chung Mu), Pusan, and, after the Korean War (1953), in Seoul. As the recipient of the 1955 Seoul City Award, he travelled to Europe for further study. He was a pupil of Pierre Revel at the Paris Conservatoire (1956–7) and of Boris Blacher, Josef Rufer and Reinhard Schwarz-Schilling at the Berlin Hochschule für Musik (1958–9); he also attended several Darmstadt summer courses. After spending the period 1960–63 in Krefeld, Freiburg and Cologne, he returned to Berlin in 1964 at the invitation of the Ford Foundation. In 1967 he was abducted from

Germany to Seoul by Chung Hee Park's regime, charged as a communist and imprisoned; after international pressure resulted in his release two years later, he was taken back to Berlin where he was granted amnesty in 1970. He taught at the Hanover Hochschule für Musik (1970–71) and the Berlin Hochschule (from 1970). His honours include the Kiel culture prize (1970), the Federal German Republic's distinguished service cross (1988), the medal of the Hamburg Academy (1992), the medal of the Goethe Institute (1994), and membership of the Hamburg and Berlin academies. The Isang Yun Music Institute opened in P'yöngyang, North Korea, in 1984 and the International Isang Yun Society was established in Berlin in 1996.

Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performing practice with European instruments, and expressing an Asian imagination in contemporary Western musical terms. His works of 1959 and 1960 reflect the 12-note serialism associated with Darmstadt. After 1961, however, a more individual style began to develop in compositions such as *Loyang* (1962), *Gasa* (1963), *Garak* (1963), *Om mani padme hum* (1964) and *Réak* (1966). In these works, glissandos, pizzicatos and vibratos provide a certain exoticism, while traditional Chinese court music ornamentation emphasizes the highly differentiated character of multiple melodic lines. In works written after 1964, Yun employed numerous melodic strands; these 'Haupttöne', as he called them, constitute centres of gravity through which the musical form is generated. Contrasting elements, derived from the Taoist concept of unity as the balance of Yin and Yang, influence instrumentation, dynamics, harmony, intensity and other musical parameters, finally uniting in a single sound stream, as suggested by Taoist philosophy. Yun's operas draw on similar principles. The two-part work *Träume*, for example, is made up of a serious drama, *Der Traum des Liu-Tung* (1965), paired with the burlesque comedy *Die Witwe des Schmetterlings* (1968). Other scores mirror the mood of temple ceremonies (*Bara*, 1960; *Konzertante Figuren*, 1972; *Muak*, 1978; *Festlicher Tanz*, 1988) or employ programmes based on Asian fairy tales (Flute Concerto, 1977; Double Concerto for Oboe and Harp, 1977), antique mural paintings (*Images*, 1968) and Korean history (*Silla*, 1992). After 1980 Yun's works reflect his political beliefs and desires: Korean unification, democracy, peace and freedom; these include *Exemplum in memoriam kwangju* (1981), the second movement of the Violin Concerto no.2 'Dialog Schmetterling und Atombombe' (1983–6), *Engel in Flammen* (1994) and the five symphonies (1983–7), among others.

WORKS

operas

Der Traum des Liu-Tung (1, H. Rudelsberger and W. Bauernfeind, after Ma Chi Yuan), 1965, Berlin, 25 Sept 1965; *Die Witwe des Schmetterlings* (1, H. Kunz, after Ma Chi Yuan), 1968, Nuremberg, 23 Feb 1969; *Geisterliebe* (2, Kunz), 1970, Kiel, 20 June, 1971; *Sim Tjong* (prol, 2, epilogue, Kunz), 1972, Munich, 1 Aug 1972

instrumental

Orch: *Bara*, small orch, 1960; *Sym. Szene*, 1960; *Colloïdes sonores*, str, 1961; *Fluktuationen*, 1964; *Réak*, 1966; *Dimensionen*, org, orch, 1971; *Konzertante Figuren*, small orch, 1972; *Ov.*, 1973; *Harmonia*, 16 wind, hp, perc, 1974; *Vc Conc.*,

1976; Conc., fl, chbr orch, 1977; Double Conc., ob, hp, chbr orch, 1977; Muak, 1978; Fanfare & Memorial, hp, orch, 1979; Conc., cl, small orch, 1981; Exemplum in memoriam Kwangju, 1981; Vn Conc. no.1, 1981; Sym. no.1, 1983; Vn Conc. no.2, 1983–6; Gong-Hu, hp, str, 1984; Sym. no.2, 1984; Sym. no.3, 1985; Impression, small orch, 1986; Mugung-Dong (Invocation), wind, perc, db, 1986; Sym. no.4 'Im dunkelen singen', 1986; Duetto concertante, ob + eng hn, vc, str, 1987; Kammersinfonie no.1, 2 ob, 2 hn, str, 1987; Sym. no.5 (N. Sachs), Bar, orch, 1987; Kammersinfonie no.2 'Den Opfern der Freiheit', small orch, 1989; Konturen, 1989; Conc., ob + ob d'amore, orch, 1990; Silla, 1992; Vn Conc. no.3, vn, small orch, 1992

Chbr: Musik, wind qnt, vn, vc, 1959; Str Qt no.3, 1959; Loyang, fl, ob, cl, bn, hp, 2 perc, vn, vc, 1962; Garak, fl, pf, 1963; Gasa, vn, pf, 1963; Nore, vc, pf, 1964; Images, fl, ob, vn, vc, 1968; Riul, cl, pf, 1968; Trio, vn, vc, pf, 1972–5; Trio, fl, ob, vn, 1973; Rondell, ob, cl, bn, 1975; Duo, va, pf, 1976; Pièce concertante, fl, cl, pf, perc, str qt, 1976; Octet, cl + b cl, bn, hn, str qnt, 1978; Sonata, ob + ob d'amore, hp, va/vc, 1979; Novellette, fl + a fl, vn, vc/va ad lib, hp, 1980; Concertino, accdn, str qt, 1983; Inventionen, 2 ob, 1983; Sonatina, 2 vn, 1983; Cl Qnt, 1984; Duo, vc, hp, 1984; Inventionen, 2 fl, 1984; Qnt, fl, str qt, 1986; Qt, 4 fl, 1986; Rencontre, cl, vc, hp, 1986; Tapis, str qnt/str orch, 1987; Contemplation, 2 va, 1988; Distanzen, ww qnt, str qnt, 1988; Festlicher Tanz, wind qnt, 1988; Intermezzo, vc, accdn, 1988; Pezzo fantasioso, 3 insts, 1988; Qt, fl, vn, vc, pf, 1988; Str Qt no.4, 1988; Rufe, ob, hp, 1989; Together, vn, db, 1989; Kammerkonzert no.1, large ens, 1990; Kammerkonzert no.2, large ens, 1990; Str Qt no.5, 1990; Sonata, vn, pf, 1991; Wind Qnt, 1991; Espace I, vc, pf, 1992; Qt, hn, tpt, trbn, pf, 1992; Str Qt no.6, 1992; Trio, cl, bn, hn, 1992; Espace II, ob, vc, hp, 1993; Cl Qnt no.2, 1994; Ost-West-Miniaturen, ob, vc, 1994; Qt, ob, str trio, 1994; Wind Octet, 1994

Solo: 5 Pf Pieces, 1958; Shao Yang Yin, hpd/pf, 1966; Tuyaux sonores, org, 1967; Glissées, vc, 1970; Piri, ob, 1971; 5 Etudes, fl, 1974; Frag., org, 1975; Königliches Thema, vn, 1976 [after J.S. Bach: Musikalischen Opfer]; Salomo, fl/a fl, 1978; Interludium A, pf, 1982; Monolog, b cl, 1983; Monolog, bn, 1984; Li-Na im Garten, vn, 1985; In Balance, hp, 1987; Kontraste, 1987; Sori, fl, 1988; Chinesische Bilder, rec/fl, 1993; 7 Etudes, vc, 1993

vocal

Choral: Om mani padme hum (orat, W.D. Rogosky, after Buddha, trans. K.E. Neumann), S, Bar, chorus, orch, 1964; Ein Schmetterlingstraum (Ma Chi Yuan), mixed chorus, perc, 1968; An der Schwelle (A. Haushofer), sonnets, Bar, female vv, org, insts, 1975; Der weise Mann (cant., P. Salomo, Laotse), Bar, mixed chorus, chbr orch, 1977; Der Herr ist mein Hirte (Ps xxiii, N. Sachs), chorus, trbn, 1981; O Licht (Sachs, Buddhist prayer), chorus, vn, perc, 1981; Naui Dang, Naui Minjokiyo! [My Land, My People] (cant., after Korean poems), S, A, T, B, chorus, orch, 1987; Engel in Flammen (Phoneme), S, female vv, 5 insts, 1994; Epilog, vocalises, S, female vv, 5 insts, 1994

Solo: Namo [Prayer] (Sanskrit), 3 S, orch, 1971 [rev. S, orch, 1975]; Gagok, 1v, gui, perc, 1972; Memory, 3vv, perc, 1974; Teile dich Nacht (Sachs), S, chbr ens, 1980

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H. KUNZ

Yunluo.

Chinese frame of small pitched gongs suspended vertically from a wooden frame. The frame is held by a handle or rested on a stand on a table, and struck with a tipped beater. An ensemble may use one frame or two, played by one player or two.

The *yunluo* (lit. 'cloud gongs') has been considered as a portable descendant of the ancient sets of bells or lithophones (see [Zhong](#), [Qing](#)) and the Tang dynasty *fangxiang*. The Yuan dynastic history refers to a similar instrument called *yun'ao*, with 13 gongs. Part of temple and court ensembles since the Yuan dynasty (see [China](#), §II, 4, fig.1), it is still common in northern ritual ensembles today.

The common form of *yunluo* has ten gongs (though frames of 7, 9, 14 are also found), each suspended by four cords in an individual cubicle within the frame. They are usually arranged in rows of three with one central gong at the top, though in the ceremonial music of Xi'an (see [also An Laixu](#)) the gongs are in a pyramid shape of 4 3 2 1. The gongs, of equal size but different thickness, are tuned to a heptatonic scale, with a range of a 10th; they belong to the melodic section of an ensemble. The 'improved' chromatic *yunluo* sometimes featured in the modern 'national music' orchestra may have over 40 gongs.

A related instrument is the Korean *ulla*. The Tibetan *mkhar-mnga*, also a ceremonial instrument, seems to be borrowed from Chinese temple ensembles.

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STEPHEN JONES

Yuon, Paul.

See Juon, Paul.

Yupanqui, Atahualpa [Chavero, Héctor Roberto]

(*b* Pergamino, Buenos Aires province, 31 Jan 1908; *d* Nîmes, France, 23 May 1992). Argentine composer, poet, guitarist and singer. He and the Chilean folklorist Violeta Parra are considered the founders of the folk music and subsequent *nueva canción* (new song) movement in Latin America, rooted in the rediscovery of rural folk music. For more than 30 years Yupanqui travelled the entire Argentine landscape collecting popular songs, sayings and poetry which later entered into his own compositions. His goal was *cantar artes olvidadas* (to sing forgotten arts): by living a very humble life among his *paisanos* (poor people from the countryside), he experienced what they experienced. He wrote his first song, *Caminito del Indio*, in 1926, the beginning of a wealth of compositions today considered classics; many of them use the poetic forms and rhythms of rural Argentina, interpreted in definitive fashion by his distinctive guitar style. At different points in his life (1932, 1949, 1967) he was forced into exile because of his political activities: his songs were considered 'protest songs' well before the term was coined in the USA: rather than 'protest' they showed a committed perspective to the life and experiences of ordinary people. In 1950 he went to Europe and captivated Edith Piaf, who encouraged his concerts and success in Paris. In 1967, owing to problems with the Argentine military dictatorship, Yupanqui moved to Paris, which became his regular residence for part of each year and from whence he toured all of Europe until his death. In France he is much admired, with some of his poems and songs becoming part of the primary school curriculum. In Latin America he is considered one of the seminal folklorists and guitarists of the century: a whole generation has followed in his footsteps.

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Yurgenson, Pyotr Ivanovich.

See Jürgenson, Pyotr Ivanovich.

Yusupov, Benjamin

(*b* Tajikistan, 1962). Tajik composer. Born into a family of musicians, he attended the Dushanbe Music College (1977–81) before studying composition with Ledyonov and conducting with Kitayenko at the Moscow Conservatory (1981–90). He worked as a conductor with the Dushanbe PO (1988–90) before emigrating to Israel in 1990; he began doctoral studies in Bar-Ilan University in the late 1990s. He has explored the possibilities offered by the modern orchestra in the areas of developing the timbres and rhythms inherent in Central Asian folk music; his skilful instrumentation has allowed him to reproduce the sounds of Tajik instruments in an orchestral setting. He has won the prize of the Association of Young Soviet Composers (1989), the Clone Prize of the Israeli League of Composers (1993) and in 1999 was granted the Israel Prime Minister Award.

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RAZIA SULTANOVA

Yūsuf, Zakariyyā

(*b* Mosul, 1911; *d* 24 June 1977). Iraqi musicologist. He studied music in his native country and later in London. His work was first noticed at the Festival of Ibn Sīnā, Baghdad (1952), and in 1964 he was appointed general secretary of the International Conference for Arab Music held in Baghdad. He is a pioneer of musicological studies in Iraq. His speciality is manuscripts and he has published the writings of al-Kindī and has edited and annotated the treatises of Ibn Sīnā, Ibn al-Munajjim, Ibn Zayla, al-Tūsī and 'Alī al-Kātib.

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CHRISTIAN POCHÉ

Yusupov, Prince Nikolay Borisovich

(*b* St Petersburg, 1827; *d* Baden-Baden, 19/31 July 1891). Russian violinist, composer and writer on music. He was a pupil of Vieuxtemps. In his palace at St Petersburg he maintained an orchestra and a folk ensemble, though he spent many years away in western Europe, collecting books on music and involving himself in musical activities. In 1856 he published in Frankfurt *Luthmonographie, historique et raisonnée: essai sur l’histoire du violon et sur les ouvrages des anciens luthiers célèbres du temps de la Renaissance, par un amateur* (written in French), which, while containing some valuable full-sized drawings, is full of inaccuracies. He began to write a comprehensive history of music in Russia, but only the first volume, *Musique sacrée suivie d’une choix de morceaux de chants d’église*, appeared in print (St Petersburg, 1862). He also published

Sistematicheskii katalog knig na russkom yazıke Imperatorskoy publichnoy biblioteki ('A systematic catalogue of Russian books in the Imperial Public Library', St Petersburg, 1863).

Yusupov performed much of his own music with his private orchestra. His compositions include a programme symphony with violin obbligato, *Gonzalo de Córdoba*, and a *Concerto symphonique* for violin and orchestra. His *Ballet d'Espagnol* achieved some popularity. The title-page of later editions of *Luthmonographie* describes him as 'Maître-compositeur de la Société Philharmonique de Bologne, et Membre Honoraire de l'Académie Philharmonique de St Cécile à Rome'.

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JENNIFER SPENCER

Yuzhak, Kiralina Iosifovna

(*b* Leningrad [now St Petersburg], 3 Dec 1934). Russian musicologist. She studied musicology with A.N. Dolzhansky at the Leningrad Conservatory (graduating in 1960), and subsequently undertook postgraduate studies at the Russian Institute for the History of the Arts with M.K. Mikhaylov (1966–70). She was appointed to teach at the Petrozavodsk Conservatory in 1972, and was later made professor at the Leningrad Conservatory in 1992. She became a member of the Leipzig International Bach Society in 1987. Her chief area of interest is the theory and history of polyphony. In her doctoral dissertation (1990) she considers the historical types of polyphony as a reflection of the stages of development in European musical culture. This has led to a study of mode and the evolution of modal structures, and in particular she has examined the music of J.S. Bach, especially the structure of his fugues. She has also written on composers of the 19th and 20th centuries (Glazunov, Dargomizhsky, Nielsen, Rautavaara, Sibelius, Shostakovich and Ustvol'skaya) and has discussed the work of various musicologists, such as Dolzhansky. She is editor of a number of collections of essays and has organized many conferences, including, from 1991, a series of Bach seminars at the Petrozavodsk Conservatory.

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IRINA BARANOVA

Yu Zhenfei

(*b* Suzhou, 1902; *d* 1992). Chinese *Kunqu* opera performer. Undoubtedly the 20th century's most distinguished performer of *Kunqu*, Yu Zhenfei was most noted for his performance of *xiaosheng* (young scholar-lover) roles. He also performed in [Beijing opera](#), belonging to troupes headed by such notable performers as Mei Lanfang and Cheng Yanqiu, and was an accomplished player of the *dizi*, the transverse flute which is so essential to the musical accompaniment of *Kunqu*. He wrote a treatise on *Kunqu* acting and several other works.

Yu Zhenfei was the son of the *Kunqu* specialist Yu Zonghai (1847–1930). After early training, in 1923 he gained a major opportunity when the great *dan* performer Cheng Yanqiu visited Shanghai and invited him to share the stage with him in the role of the scholar-lover in the centrepiece scene of the famous 'Peony Pavilion' (*Mudan ting*) by Tang Xianzu (1550–1617). This item, entitled *Youyuan jingmeng* ('Wandering in a Garden, Startled from a Dream') became one for which Yu was particularly well regarded. In 1960 this scene was made into a film, with Yu Zhenfei and Mei Lanfang in the central roles.

Other than during the Cultural Revolution, Yu Zhenfei did well under the Chinese Communist Party, which he joined in 1959, serving the regime actively as a *Kunqu* performer, educationist and administrator. In 1958 he made a major visit to Europe, performing *Kunqu* there, and in 1980 his 60th anniversary on the stage was commemorated with much fanfare.

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COLIN MACKERRAS

Yvain, Maurice [Paul, Pierre; Sautreuil, Jean]

(*b* Paris, 12 Feb 1891, *d* Suresnes, 28 July 1965). French composer. He studied at the Paris Conservatoire, and began his career as an accompanist and orchestral player, appearing in many Paris music halls. After World War I he contributed many songs to a series of revues at the Casino de Paris (*Cach' ton piano*, 1920, *Paris quie jazz*, 1920, *Avec le sourire*, 1921 and *En douce*, 1922); among them was his worldwide success *Mon homme*, first sung and danced by Mistinguett and Max Dearly, then sung in America by Fanny Brice and later by Billie Holiday as *My Man*. The lyrics were by Albert Willemetz, who provided the text for Yvain's first operetta, *Ta bouche* (1922), which proved a major success as did its successor, *Là-haut*, a vehicle for Maurice Chevalier (1923).

Yvain's music was elegant and tuneful and went against the contemporary trend to take elements from American popular dance styles. The small-scale shows he produced in the 1920s having gone out of fashion, in 1935 he had an enormous success with *Au soleil du Mexique*, a spectacular operetta with bullfights and earthquakes, that starred André Baugé and Fanély Revoil. During the 1930s he also wrote several film scores (*La belle équipe*, 1935, *Le duel*, 1938, and *Lumières de Paris*, 1938). For a while he took the pseudonym Jean Sautreuil, working with Joseph Szulc and others. Yvain's last major success was *Chanson gitane* (1946), another large-scale romantic operetta set in the 1820s.

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Au soleil du Mexique (Mouëzy-Éon and Willemetz), Châtelet, 18 Dec 1935; [as J. Sautreuil] Le coffre-fort vivant (H. Wernert; G. Berr and L. Verneuil), Châtelet, 17 Dec 1938, collab. J. Szulc; [as Sautreuil] Le beau voyage d'un enfant de Paris (Wernert and E. Morel), Châtelet, 15 Jan 1944; Monseigneur, Daunou, 1945; Chanson gitane (Mouëzy-Éon and L. Poterat), Gaité-Lyrique, 13 Dec 1946; Le corsaire noir (J. Valmy), Marseilles, 24 Feb 1958

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PATRICK O'CONNOR

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