

U2.

See [U<two>](#).

Úbeda, José María

(*b* Gandía, nr Valencia, 1839; *d* Valencia, 25 March 1909). Spanish organist and composer. He studied music at Valencia Cathedral with Pérez Gascón. A founder of the Valencia Conservatory, he served as its director and taught organ there until his death. He was one of the most important members of the Valencian organ school and one of the first organists to perform music of earlier centuries found in local libraries. His sacred compositions include several motets and numerous works for organ.

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ANTONIO IGLESIAS

Uber.

German family of musicians. As well as those discussed below, Georg Friedrich Uber (*fl* c1750), organist at the Protestant church of Haynau, Silesia, and Christian Gottlieb Uber (*fl* c1757), organist at the Elftausend-Jungfrauenkirche in Breslau, may have been family members.

- (1) [Christian Benjamin Uber](#)
- (2) [Christian Friedrich Hermann Uber](#)
- (3) [Alexander Uber](#)

FRITZ FELDMANN/LOTHAR HOFFMANN-ERBRECHT

[Uber](#)

(1) Christian Benjamin Uber

(*b* Breslau [now Wrocław], 20 Sept 1746; *d* Breslau, 1812). Amateur musician. After studying law at the University of Halle, where he may have been a pupil of W.F. Bach, he entered the civil service in Breslau (1772) and advanced to become government advocate and judicial commissioner (1774). He was a virtuoso glass-harmonica player and presented amateur concerts twice weekly in his own home. As a composer he was considered a skilful and industrious dilettante; his works include a Singspiel as well as various vocal and chamber works.

WORKS

Vocal: Clarissa, oder Das unbekannte Dienstmädchen (Spl, 3, J.C. Bock), Breslau, 1771, vs (Breslau, 1772); Das Weltgericht (orat), Breslau, 1781; Deukalion und Pyrrha (cant.), Breslau, 1781; Dos Ritterspeel ei Fürstensteen, dan 17. Ogust 1800 (dialect poem) in *Schlesische Blumenlese*, i (1801), 16–17; music to Der Volontair (comedy)

Chbr: Sonate, kbd, vn, 2 hn, b (Breslau, 1773); 6 sonatines, vn, kbd, op.2 (? Berlin

and Amsterdam, n.d.); Serenate, kbd (Breslau, 1775); 3 Sonaten, kbd, vn (? Berlin and Amsterdam, 1776); 6 Sonaten, kbd, vn acc. (n.p., 1776); Divertiment, kbd, 2 vn, 2 fl, 2 hn, va, b (Breslau, 1777); Divertissement, pf, 2 vn, fl, hn, va, b (1777); 6 divertissements, kbd, fl, vn, 2 hn, b (Leipzig, 1783); Sonate, hpd, acc. (Dessau, n.d.); 2 concertinos, kbd, fl, va, 2 hn, basset-horn; Sonatas, kbd, b; Ariette avec variations, vn, b

Uber

(2) Christian Friedrich Hermann Uber

(b Breslau, 22 April 1781; d Dresden, 2 March 1822). Composer and conductor, son of (1) Christian Benjamin Uber. While studying law in Halle he came to the attention of D.G. Türk, who taught him composition; he deputized for Türk as conductor of the subscription concerts in 1801 performing among other works his own, Violin Concerto op.3 and cantata *Das Grab*. He was active in Breslau in 1803, and then in 1804 travelled with Prince A.-H. Radziwiłł to Berlin, where he entered the service of Prince Louis Ferdinand as a chamber musician. After serving briefly as a violinist in Brunswick, in 1808 he was appointed music director of the Kassel opera, where he produced several of his own works. He left in 1814 to become theatre Kapellmeister at Mainz, and in 1816 became director of the Seconda company in Dresden. After it was dissolved he worked briefly in Leipzig as a teacher and author, then returned to Dresden to become Kantor at the Kreuzschule in 1817 and music director of the Kreuzkirche soon afterwards. His oratorio *Die letzten Worte des Erlösers* was performed there on the day of his death. Only some of his works met with favourable critical reaction.

WORKS

Stage: incid music to Moses (A. Klingemann), Kassel, 1809; Der falsche Werber (int), Kassel, 1811; Les marins (op), Kassel, 1812, ov (Offenbach, n.d.); Der frohe Tag (op), Mainz, 1815; incid music to Saxonia (allegorical play), Leipzig, 1816; Der ewige Jude (Klingemann), Dresden, c1820, ov. pubd as op.6 (Leipzig); Der Taucher (melodrama)

Sacred: *Das Grab* (cant.), Halle, 1801; *Die Feier der Auferstehung* (cant.), Dresden, c1820; *Die letzten Worte des Erlösers* (orat), Dresden, 2 March 1822

Orch: Vn Conc. op.3 (Leipzig, n.d.); other vn concs.

Uber

(3) Alexander Uber

(b Breslau, 1783; d Carolath, Silesia, 1824). Composer and cellist, son of (1) Christian Benjamin Uber. Unlike his brother, he remained primarily in Breslau, where he studied with J. Janetzek (violin), J. Jäger (cello) and J.I. Schnabel (theory), and befriended Weber. After touring from 1804 as a virtuoso cellist (to Strasbourg, Basle and elsewhere) he returned to Breslau, and in his later years was Kapellmeister to the Prince of Schönaich-Carolath. In 1816 the *Allgemeine musikalische Zeitung* (xviii, 690) described him as 'a talent of true originality'.

WORKS

most printed works published in Mainz or Offenbach

Orch: [2] Air varié, fl, orch, opp.1–2; Vc Conc., op. 12; Variations, vc, orch, op.14; 16 variations, vc, orch; ovs.

Chbr: 6 caprices, vc, op.10; Septett en forme d'un potpourri, cl, hn, vn, 2 va, vc, op.17; Variations, fl, vn, va, vc, op.40; 3 thèmes variés, fl, op.41; Variations, hn, str qt; 6 danses en forme de rondeaux, pf 4 hands

Vocal: 8 Lieder für Kinder, op.18; Gebet während der Schlacht, 2 T, B, orch; 6 Gesänge, 4vv, pf, 2 vols.; Lob des Gesanges (canon), 2vv, pf; Gesänge, 1v, pf; choruses

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Übergreifen

(Ger.).

See [Reaching over](#).

Ubertus de Psalinis.

See [Hymbert de Salinis](#).

Übung

(Ger.).

Exercise, [Study](#).

Uccelli

(It.).

See under [Organ stop](#) (*Vogelgesang*).

Uccelli [née Pazzini], Carolina

(*b* Florence, 1810; *d* ?Paris, 1885). Italian composer. She made her début in Florence on 21 June 1830 with the successful performance at the Teatro della Pergola of *Saul*, a sacred opera in two acts, for which she wrote both libretto and music. Her two-act *melodramma Anna di Resburgo* (libretto by Gaetano Rossi) was performed in Naples two years later. The overture of her opera *Eufemio da Messina* was performed in Milan in 1833. Uccelli's only other known work is a cantata for chorus and orchestra, *Sulla morte di Maria*

Malibran. She was widowed in 1843 and moved to Paris with her daughter Giulia, a singer. They performed together on concert tours in Belgium, the Netherlands and Switzerland.

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*Fétis*BS

*Schmid*ID

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U. Manferrari: *Dizionario universale delle opere melodrammatiche* (Florence, 1955)

MATTEO SANSONE

Uccellini, Marco

(*b* c1603; *d* Forlimpopoli, nr Forlì, 11 Sept 1680). Italian composer and instrumentalist. After studying in Assisi he settled in Modena some time before 1639. In 1641 he became head of instrumental music at the Este court and in 1647 *maestro di cappella* at the cathedral there, a post he held until 1665. From 1665 until his death he was *maestro di cappella* at the Farnese court at Parma. None of the music of the operas and ballets he produced there has survived.

Uccellini is important as a composer of instrumental music, of which his extant output comprises seven printed collections; at least one other (op.1) is lost. Opp.2–5 are mainly devoted to sonatas, while the later prints contain shorter sinfonias and dances. Although the sonatas are early, they, together with his development of violin technique, represent his most notable achievements. Most of the sonatas are basically in ternary form; others are in as many as five sections. Variation and sequential repetition of themes and phrases are favourite methods of expanding sections; in an attempt to achieve thematic unity more than one subsequent section of several sonatas opens with a variant of the initial idea or even of an entire previous section. Uccellini's use of triadic themes and lengthy sequences modulating through the circle of 5ths points towards a strong connection with the style later to be developed in Bologna by Cazzati, G.B. Vitali and G.M. Bononcini. His exploration of more distant keys such as B major, B \flat minor and E \flat minor, unusual in string music of the time, is notable. He also used piquant chromaticisms and false relations. The range of the violin is extended up to 6th position (*g'''*), and slurs, tremolo passages and wide leaps are frequent. The solo violin sonatas of opp.4 and 5 represent the highest point of development in the genre before J.H. Schmelzer and Biber. They are longer and in a patently more virtuoso style than those of Biagio Marini, and are clear counterparts to keyboard toccatas. The sinfonias, except for a battle piece in op.8, are less adventurous than the sonatas. The *arie* of the 1642 and 1645 collections are descendants of the older variation sonata; their thematic material includes an interesting selection of popular tunes of the time.

WORKS

published in Venice unless otherwise stated

Sonate, sinfonie et correnti, a 2–4, bc, libro II (1639)

Sonate, arie et correnti, a 2–3, bc [libro III] (1642)

Sonate, correnti et arie, a 1–3, bc, op.4 (1645/R); 2 sonatas, 3 correnti and 3 arias ed. L. Torchi, *L'arte musicale in Italia*, vii (Milan, 1907)

Sonate, over canzoni, vn, bc, op.5 (1649)

Salmi, 1, 3–5vv, bc, concertante parte con instrumenti e parte senza, con Letanie della beata virgine, 5vv, bc, op.6 (1654)

Ozio regio: compositioni armoniche sopra il violino e diversi altri strumenti, a 1–6, bc, libro VII (1660 abridged [lost]; Antwerp, 2/1668 as Sonate sopra il violino)

Sinfonici concerti brevi e facili, a 1–4, op.9 (1667)

Sinfonie boscareccie, vn, bc, 2 vn ad lib, op.8 (Antwerp, 1669)

Le navi d'Enea (ballet, A. Guidi), Parma, 1673, lost

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THOMAS D. DUNN

Uc de Saint Circ [Saint Sixt]

(*b* Thégra, nr Rocamadour, 1190; *d* c1253). French troubadour. He was the younger son of a poor vavasour and was active in Toulouse and certain courts in Spain before travelling to Italy in about 1218. He appears to have married in Italy and worked in the courts of Turin, Treviso and Auramala. He wrote the *vida* of Bernart de Ventadorn, and has been credited with many others. He composed a few chansons before his marriage but concentrated thereafter on sirventes, tensos and strophic exchanges (see [Jeu-parti](#)). His partners included Guillem of Baus, 4th Count of Orange, the Count of Rodez and probably Raimondo III of Turin. Only three of his 43 surviving songs have melodies (*Anc enemics qu'eu agues*, PC 457.3; *Nuls hom no sap d'amic, tro l'a perdut*, PC 457.26; *Tres enemics e dos mals seignors ai*, PC 457.40): all are in a regular AAB form and survive uniquely in *I-Ma* R.71 sup.

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For further bibliography and music editions see [Troubadours](#), [trouvères](#).

IAN R. PARKER

Uchida, Mitsuko

(*b* Atami, nr Tokyo, 20 Dec 1948). Japanese pianist. She studied with Richard Hauser at the Vienna Hochschule für Musik and made her début at the age of 14 with a recital in the Brahmsaal of the Musikverein. At the 1975 Leeds International Piano Competition she was awarded second prize. In 1982 she gave cycles of all the Mozart sonatas in London and Tokyo (later also in New York) and followed them with all the Mozart concertos, in the same two cities, in 1985–6 and 1987 respectively. Her Mozart recordings, in particular her set of the 18 sonatas with some of the fantasies, rondos and other pieces (issued in 1989), brought her acclaim as a leading Mozartian of the day. It was perhaps inevitable that they hid for a while the full range of her gifts and favoured repertory, which includes all the great Austrian and German composers who were associated with Vienna, from Haydn to Schoenberg, as well as much of Chopin, Debussy and Bartók. To all of these she is an exemplary guide, with a commitment to unusually imaginative programmes, as was shown by the series of Schubert and Schoenberg recitals she gave in the mid-1990s in six cities worldwide. She is also a notable interpreter of the Schoenberg Piano Concerto. Her playing is characterized by concentration, poise and a wide range of dynamics: there are few who are capable of such sustained intensity and eloquence while playing so quietly and contemplatively, although to some she has made Schubert retreat to a world that is too ethereal and idealized. The conviction and amazing dexterity displayed in her recording of the Debussy Etudes, issued in 1990, can be set against this, where her refinement of sonority, accentuation and characterization proclaim her a virtuoso of uncommon calibre. There has been wide agreement that this is one of the finest Debussy piano records ever made.

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STEPHEN PLAISTOW

Uçi, Koço

(*b* Korça, 21 Jan 1923; *d* Tirana, 7 Apr 1982). Albanian composer and choral conductor. Born into a rural family, he went to Tirana during the Italian occupation, where he received musical training from Vittorio Allogio, a ballroom pianist and bandleader. After the 1944 liberation, he directed a musical and theatrical group affiliated to the Directorate of Popular Culture, conducted the State Theatre Orchestra (1946–9) and was a choral trainer with the State Chorus (1949–51). He is, however, primarily associated with the Ensemble of the People's Army, which rose to prominence in the 1950s.

As its conductor and principal composer he toured with the ensemble throughout the Communist world (including the USSR and China) before poor health forced his retirement in 1976.

Uçi was one of the most prolific composers of the early Albanian socialist period. An early exponent, along with Trako, of the Albanian cantata, he was also among the first to adapt folksongs, those of central and southern Albania especially, to patriotic and political texts. His large output, almost exclusively vocal, includes settings of some of the best-known Albanian poets (including Naïm Frashëri, Andrea Varfi and Ismail Kadare) and covers almost every significant occasion in the national life of the period. His songs are simple and direct in their appeal, with an instinctive melodic elegance and sober but effective harmonizations.

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(selective list)

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Choral-orch: Ushtria jone popullore [Our People's Army] (cant., ?Uçi), solo vv, male chorus, orch, 1963; Partia ne na thirri [The Party has Invited Us] (cant., A. Varfi), solo vv, male chorus, orch, 1965; Kanga krenare [Proud Song] (T. Miloti), B, 4-pt male chorus, orch, 1966; Ma i zjarriti hymn [The Most Fervid Hymn] (L. Siliqi), 4-pt mixed chorus, orch, 1966; Hymni i Republikës [Hymn of the Republic] (I. Kadare), male chorus, orch, 1969; Yjet partizane [Partisan Stars], suite, SATB, orch, 1969; Choral Suite no.7 (trad.), T, Bar, male chorus, orch, 1970; Riviera jonë [Our Riviera] (L. Deda), 1v, male chorus, orch, 1970, rev. for 1v, 3-pt mixed chorus, pf, 1973; Choral Suite no.8, 1v, male chorus, orch, 1972; Vdekja e ndërlidhësit [The Liaison's Death] (ballad, H. Koçiu), B, male chorus, orch, 1973

Other choral: Luftë dhe fitore [Struggles and Victories] (cant., Uçi), Bar, male chorus, pf, 1964; Digjet zjarr e digjet flakë [Raged the Fire and Raged the Flames], ballad, male chorus, pf, 1966; Një tufë lule mbi varrin e dëshmoreve [A Bunch of Flowers on the Grave of the Nation's Martyrs] (cant., S. Kasapi), Mez, female chorus, pf (Tirana, 1966); O sa bukuri ka tufa [Oh How Fair is the Flock] (musical panorama, N. Frashëri), male chorus, pf, 1967; Nën hijene Tomorit [Under the Shadow of Mount Tomori] (folksong suite), female v, male v, mixed chorus, pf, 1971; Shqiponja e Labinotit [The Eagle of Labinot] (cant., L. Qafëzezi), solo vv, male chorus, 1973; Histori, ti hapi fletët [The Pages of History are Open to You] (trad.), 4-pt male chorus; Shkëlqë, o toka ime [Bright Up, O my Country] (P. Tase), 4-pt male chorus

50 Songs for 1v, pf

GEORGE LEOTSAKOS

Uciredor, S.

See [Rodericus](#).

UCMR

[Uniunea Compozitor si Muzicologilor din Romania]. See [Copyright](#), §VI (under Romania).

‘Ūd

(*oud*; pl.: ‘*ūdān*).

Short-necked plucked lute of the Arab world, the direct ancestor of the European lute, whose name derives from *al-‘ūd* (‘the lute’). Known both from documentation and through oral tradition, it is considered the king, sultan or emir of musical instruments, ‘the most perfect of those invented by the philosophers’ (Ikhwān al-Safā’: *Rasā’il* [Letters] (1957), i, 202). It is the principal instrument of the Arab world, Somalia and Djibouti, and is of secondary importance in Turkey (*ut*, a spelling used in the past but now superseded by *ud*), Iran, Armenia and Azerbaijan (*ud*). It plays a lesser role in Greece (*outi*), where it has given rise to a long-necked model (*laouto*); the latter is used in rustic and folk contexts, while the ‘ *ūd* retains pre-eminently educated and urban associations. In eastern Africa it is known as *udi*; in recent decades it has also appeared in Mauritania and Tajikistan.

1. The term ‘ūd.
2. Early history.
3. Description.
4. Models of the ‘ūd.
5. Performance, aesthetics and repertory.
6. Study of the ‘ūd.
7. Makers.

BIBLIOGRAPHY

CHRISTIAN POCHÉ

‘Ūd

1. The term ‘ūd.

Literally, ‘*ūd* means ‘twig’, ‘flexible rod’ or ‘aromatic stick’, and by inference ‘piece of wood’. In Ibn Khaldūn (14th century), ‘*ūd* denoted the plectrum of the lute called *barbāt*. The etymology of the word has occasioned numerous commentaries, among them Farmer’s thesis that the Arabs adopted the term to differentiate the instrument, with its wooden soundtable, from the similar Persian *barbat*, whose belly is covered with skin. But this can no longer be defended. The choice of the term ‘*ūd* depends on a discursive form of Arab thought which required some other word to define the *barbāt* before the ‘*ūd* (the same applies to all the instruments of the emergent Islamic world): in this system of ideas, one term refers back to another or is glossed by yet another, leading to a multiplicity of terms. As the *sanj* is described as a *wanj*, the *būq* as a *qarn*, the *duff* as a *tār*, the ‘*ūd* becomes a synonym of the *barbāt*. The skin–wood difference was not taken into account. This play of reference is clearly stated by the 10th-century Andalusian writer, Ibn ‘Abd al-Rabbīh: ‘the ‘*ūd* is the *barbāt*’. Other writers, such as Ibn Sīnā and Ibn Khaldūn, included

the *ʿūd* under the heading of *‘barbāt*’ when speaking of its characteristics. In the 10th century commentaries on pre-Islamic poetry by al-Anbārī (d 916) give the *ʿūd* two semantic meanings: *barbat* and *mizhar* (Lyll: *The Mufaddaliyāt*, Oxford, 1921, p.812); *mizhar* was to become a poetic substitute for the *ʿūd*. Earlier, it could equally denote the lyre, suggesting a process of transference from lyre to lute, the lute gradually acquiring the attributes of previous string instruments and becoming a sublimation of them. This transference is noticeable in the earliest Arabic versions of the Bible, where *kinnor* (lyre) is translated as *ʿūd* (lute).

ʿūd

2. Early history.

The transfer of terms for lyre and lute appears more subtly in the myth of the invention of the *ʿūd* which has been handed down in two variants from the 9th and 10th centuries, the first being Iraqi (Robson, 1938) and the second Iranian (Masʿūdī, 1874). These say that the *ʿūd* was invented by Lamak, a direct descendant of Cain; on the death of Lamak’s son, he hung his remains in a tree, and the desiccated skeleton suggested the form of the *ʿūd* (a contradiction between archaeological research and mythological tradition; the former assumes a process of evolution from lyre to lute, confirmed by organology). The myth attributes the invention of the *miʿzaf* (lyre) to Lamak’s daughter.

Just as the *ʿūd* becomes the quintessence of earlier chordophones, it also constitutes their functional synthesis. In the 9th century Māwardī, the jurist of Baghdad, extolled its use in treating illness, a principle allowed and defended in Arab Spain by the 11th-century theologian Ibn Hazm. The symbolism lived on until the 19th century: ‘the *ʿūd* invigorates the body. It places the temperament in equilibrium. It is a remedy ... It calms and revives hearts’ (Muhammad Shihāb al-Dīn, *Safīnat al-mulk*, Cairo, 1892, p.466). There is also evidence that it was played on the battlefield (M. Salvat: ‘Un traité de musique du XIII^{ème} siècle, le De Musica de Barthélemy-l’Anglais’, *Actes du colloque musique: Littérature et société au moyen âge*, Paris, 1980, p.357). In any case it was predominantly in secular usage that the *ʿūd* made its mark, as the only kind of accompaniment to a form of responsorial song known as *sawt*, according to written tradition (the *Kitāb al-Aghānī* of al-Isfāhānī) and oral tradition (Tunisia and the Arabian Gulf).

The emergence of the *ʿūd* on the stage of history is an equally complex matter. Two authors of the end of the 14th century (Abū al-Fidā, or Abulfedae, and Abū al-Walīd ibn Shihnāh) place it in the reign of the Sassanid King Shapur I (241–72). Ibn Shihnāh added that the development of the *ʿūd* was linked to the spread of Manicheism, and its invention to Manes himself, a plausible theory because the disciples of Manes encouraged musical accompaniments to their religious offices. Reaching China, their apostolate left traces of relations between West and East, seen in a short-necked lute similar to the *ʿūd* (Grünwedel, 1912). But the movement’s centre was in southern Iraq, whence the *ʿūd* was to spread towards the Arabian peninsula in the 7th century. However, the texts mentioning the introduction to Mecca of the short-necked lute as the *ʿūd* were all written in the 9th and 10th centuries. The *ʿūd* spread to the West by way of Andalusia.

ʿūd

3. Description.

The *ūd* consists of a large soundbox connected to a short neck, features that give it its letters patent of nobility and distinguish it from the long-necked lute family (*tanbūr*, *saz*, *bağlama*, *setār* etc). The body has evolved considerably from the original pear shape (which is perpetuated in our own time by the *qanbūs*, taking on a swelling, rounded form). A spherical shape may even have been envisaged: al-Kindī (9th century) described the body of the lute as a ball divided in two, but a century later the Ikhwān al-Safā' encyclopedia (see Shiloah, 1978) suggested harmonious proportions: 'The length must be one and a half times the width; the depth, half the width; the neck, one quarter of the length' (p.203). If the neck measured only 20 cm (its approximate length today), the total length would be 80 cm, with or without the pegbox, making it much the same size as very large contemporary models. Another tradition required the length of the vibrating string from nut to bridge, now about 60 cm, to be equal to the body length, which would leave only 15 cm for the length of the neck (Mīkhā'īl Allāhwayrdī: *Falsafat al-mūsīqā al-sharqiyya* [The philosophy of oriental music], Damascus, 1948, p.381).

The body is made from lightweight wood. It consists of a series of 16 to 21 ribs, mentioned as early as the 10th century by the name of *alwāh* ('boards') and now called *dulū'* ('sides'). In the 19th century the body was called *qas'a* ('receptacle', 'bowl'), and by the classical authors *jism* ('body'). It consists of a strongly rounded back (*zahr*) and a flat front surface (*batn*: 'belly'; *sadr*: 'chest', or *wajh*: 'face') made of lightweight wood, which must 'reverberate if it is struck' (Ikhwān al-Safā'). This, the soundboard, is pierced by one quite large soundhole, or (earlier) two small ones; sometimes there are three round or oval soundholes (a design inspired by the lotus flower in Morocco). The holes may be plain or richly ornamented. They are called *shamsiyya* ('little sun'), *qamarāt* ('moons') or *uyūn* ('eyes'). The bridge, on the lower part of the belly, is known in classical writings as *musht* ('comb') and as *faras* ('horse') or *marbat* ('fastening place') today. It bears the strings and stands about 10 cm from the lower edge, which is called *ka'b* ('heel'). (In a recent innovation by Munīr Bashīr, of Iraq, the 11th, low string is not on the traditional bridge but on the lower edge of the soundbox; see fig.2.) The *raqma* ('membrane'), a piece of fish-skin or leather, or occasionally of shell, between the bridge and the soundhole, protects the belly from the strokes of the plectrum. This section may take all kinds of extravagant shapes; a Tunisian example is in the form of a parallelogram. The *raqma* tends to be absent from the modern Iraqi *ūd*.

The neck, joined to the body, is described as *unq* ('neck') in classical writings and the *raqba* ('neck') or *zand* ('wrist') today. It extends the upper part of the instrument by some 20 cm and is inserted into the soundbox up to the soundhole. This length, which has been much discussed, is important in the instrument's construction, determining the number and location of the intervals and thus affecting the modes. In early 19th-century Egypt, Villoteau gave the measurement as 22.4 cm; a century later, also in Egypt, Kāmil al-Khulā'ī gave it as 19.5 cm. In contemporary Egypt, the length of the neck may vary between 18 and 20.5 cm. It is standardized as 20 cm in Syria, but a length of 24.5 cm may be found on Moroccan models, the *ūd 'arbī* (Arab *ūd*). If the *ūd 'arbī* is the descendant of an archaic model of Andalusian provenance, the upper part of the instrument may have become shorter. The

neck rarely has frets (*dasātīn*), but some are found on the Tunisian lute of Khumayyis Tarnān (1894–1964). Both sides of the neck are inlaid with marquetry to facilitate the learning of the instrument, so providing visual references for the placing of the hand. There is a nut of ivory or bone, called *anf* ('nose') or *ataba* ('threshold'), at the upper end of the neck before it bends sharply back to become the pegbox. The tuning-pegs are screwed to the pegbox; they are called *mafātīh* ('keys') or more commonly *malāwī* ('folds', 'whorls'). The vibrating length of the strings ranges from 60 to 67 cm, according to the model (see Fu'ād Mahfūz, 1960, p.105), but lengths as small as 52 cm have been noted.

The quality of material used in the making of the *'ūd* is extremely varied; the more the diversity, the better it sounds. This explains the elaborate attention paid to decorative inlay work and the assembling of an impressive number of pieces of wood. The Baghdad lute maker Hannā Hajjī al-'Awwād (1862–1942) used 18,325 pieces to make a single *'ūd* (see 'Alī Mahfūz, 1975, p.328).

Classical lexicographers regarded the wood of the *wa's*, which cannot be identified, as best for the material of the *'ūd*. All kinds of wood have been used, some chosen for their aromatic quality (like sandalwood). Some texts recommend the use of a single type (Ibn Tahhān, 14th century; see Farmer, 1931/*R*, ii, 94); woods mentioned include walnut, larch, beech, maple, cypress, pistachio, oak, mahogany, cedar and pine for the belly, and ebony for the fingerboard. There is a growing tendency to add inlay work to the *'ūd*, whose weight may exceed 800 grams in Arabian lutes but is less in Turkish ones (which are 6 to 8 cm smaller than their Arabian counterparts, and more like the Maghribi *'ūd* of the *'arbī* type).

'*ūd*

4. Models of the *'ūd*.

(i) Two-string *'ūd*.

The thesis of its existence has been upheld by musicologists from Europe (Land, 1883) and Iran (Barkechli, 1960); it envisages the archaic *'ūd* as a counterpart of the *tanbūr*, having two strings like that instrument. The argument rests on the names of the strings, two of which are Iranian terms (*bamm* and *zīr*) and two others of Arab origin (*mathna* and *mathlath*). There is no circumstantial documentary evidence to support this hypothesis.

(ii) Four-course *'ūd*.

The Arabian *'ūd qadīm* (ancient lute), in particular, invited cosmological speculation, linking the strings with the humours, the temperature, the elements, the seasons, the cardinal points, the zodiac and the stars. The strings may be tuned bass to treble or treble to bass. Bass to treble tuning is represented by al-Kindī (9th century), who advocated tuning the lowest course (*bamm* or first string) to the lowest singable pitch. Placing the ring finger on a mathematically determined length of this string, one moves on to deduce the pitch of the third open course (*mathna*), then that of the second (*mathlath*) and finally the fourth (*zīr*). (This system is also applied to the five-course *'ūd* and is still used as a tuning method, following the sequence 1–4–2–3–5 or 1–4–2–5–3.) Adherents of the opposite school (Ikhwān al-Safā') tune from treble to bass. The intention, inherited in part by the Turkish *'ūd*,

entails pulling hard on the *zīr* (high) string, so that as it approaches breaking-point it gives a clear sound. One then moves on to determine the pitch of the second course (*mathna*), the third (*mathlath*) and finally the fourth (*bamm*). These two schools did not remain entirely separate. But whichever procedure is used, both end up with tuning by successive 4ths, each course being tuned a 4th above the lower course preceding it. Musicologists, Eastern as well as Western, who try to interpret the pitch of these notes in European terms end up with different results.

Although the four-course '*ūd*' survives in Morocco, as the '*ūd arbī*', the tuning does not conform to the pitches inferred from classical treatises: a conflict between oral and written traditions. The Moroccan method seems to be the product of a previous system, the '*ūd ramāl*', which also comprised a sequence of 4ths: *ramāl*, *hsīn*, *māya*, *rāghūl*. This '*ūd*', like its Tunisian counterpart, may be variously tuned: a feature of these tunings is that they juxtapose the traditional 4ths with the octave and sometimes the 5th and 6th (*D–d–G–c*). The strings of the '*ūd arbī*' are named *dhīl*, *ramāl*, *māya*, *hsīn*; this terminology by no means refers to a fixed pitch standard such as academic and standardized tuition methods call for.

At the time of al-Kindī, two of the courses were made of gut and two of silk. In the 10th century silk became predominant and some texts give the composition of the twisted threads: *bamm* = 64 threads, *mathlath* = 48, *mathna* = 36, *zīr* = 27.

Another characteristic of the four-course '*ūd*' is that it is bichordal, having double courses. 13th-century iconography shows that it was already usual to pair the strings at that time, probably to increase sonority but also to allow the development of a more virtuoso type of performance.

(iii) Five-course '*ūd*'.

The addition in Andalusia of a fifth course has been attributed to Ziryāb (8th–9th century), although in theoretical writings it appeared in Iraq with al-Kindī. (The addition of this extra course has a parallel in China.) With Ziryāb the fifth course, known as *awsat* ('intermediary'), a term perpetuated in the '*ūd*' of Sana'a called *qanbūs*, is placed between the second (*mathna*) and third (*mathlath*) courses. With al-Kindī and his successors, it was to reach the end of the instrument and become the string called *hadd* ('high') or the second *zīr*. As the ancient '*ūd*' did not have a two-octave compass, the appearance of the fifth string corresponded to the demands of a new system. The four-course '*ūd*' had no need to run right through the octave. Its repertory was performed on a tetrachord or pentachord, transposable an octave higher. With the five-course model, the heptatonic system imposed complete series of octaves. The new lute was called '*ūd kāmīl*' ('perfect '*ūd*').

The five-course '*ūd*' (fig.1) is the most common and most popular model among performers. It has also been called the '*ūd misrī*' (Egyptian) because of the finely constructed instruments produced by the lute makers of Egypt, who export them as far as Zanzibar. The people of North Africa have added the dialectal name of *m'sharqī* or *mashriqī* ('of the east'). The method of tuning it, extremely flexible in the 19th century, is now becoming stabilized. These modifications are due partly to the breakup of the Ottoman Empire, which has caused a rupture between Turkish and Arab cultures, and partly to the

proliferation of teaching methods endeavouring to impose a single type of tuning, running from low to high: *yakā* = G; '*ushayrān* = A; *dūkā* = d; *nawā* = g; *kardān* = c'. However, there are variants reintroducing tuning by 4ths. Thus what is described as 'Aleppo tuning' consists of: *qarār būsalīk* = E; '*ushayrān* = A; *dūkā* = d; *nawā* = g; *kardān* = c'. This latter structure is used in Turkey and Iraq. To answer the practical requirements of present-day notation, a treble clef followed by the figure 8 is used. This procedure has been much criticized by those in favour of using the bass clef (see al-Hilū, 1975, p.199). The tuning of the Turkish lute faithfully reflects the Arab type but in reverse, reading in descending order: *gerdāniye* = g'; *nevā* = d'; *dügāh* = a; *aşîrān* = e; *kaba dügāh* = d (this last, more mobile pitch may equally settle upon G: see Sözer, 1964, p.434). This outdated tuning represents the 'old school' (*eski akort*), and has now been replaced by an ascending tuning – the 'new school' (*yeni akort*): A–B–e–a–d'–g'. Though it is now considered incorrect in the Syro-Egyptian area, and representative of the old Ottoman school, a tuning method in ascending order survives in Iraq. It consists of: *yakā* = d; '*ushayrān* = e; *dūkā* = a; *nawā* = d'; *kardān* = g' (see Bashir, 1961, p.21). The compass of the bichordal five-course '*ūd* is just over two octaves; in Turkey, it is three octaves with the addition of a low course. Arabian instruments can achieve this by the addition of a sixth course.

(iv) Six-course '*ūd*.

Two kinds of six-course '*ūd* exist: one has six pairs of strings, the other five pairs with an additional low string. The first was found by Jules Rouanet in North Africa towards the end of the last century; tuned inclusively (see Rouanet, 1922), it has since disappeared except in Libya, where it is still made but with different tuning. A similar instrument, found in Syria, is tuned C–E–A–d–g–c'. The instrument with five double strings and a single low one, however, is becoming increasingly usual from Istanbul to Baghdad. It has become common to place the additional string after the highest (or chanterelle). Its pitch is at the choice of the player; no rule is laid down. The presence of the extra string endows the instrument with a wider range and increased ease of playing, allowing the performer to run effortlessly through three octaves. The sixth course is also coming to be used as an intermittent drone, a new phenomenon.

(v) Seven-course '*ūd*.

Seven-course models, based on a complex system of tuning, were found in Egypt and Lebanon in the 19th century but have not been seen since 1900. There is one exception: the Tunisian, Fawzī Sāyib, is a living master of the seven-course instrument in the six pairs and one low arrangement. A feature of this '*ūd* (as described by Villoteau, 1809) was that it reversed the arrangement of strings, placing first the high and then the low strings on the neck from left to right. According to Mīkhā'il Mushāqa (1800–88), only four of the seven courses were played, the lowest course (*jahārkā*) and the two highest (*būsalīk* and *nihuft*) being unused in performance (see Smith, 1849, p.209).

'*Ūd*

5. Performance, aesthetics and repertory.

The strings of the contemporary *‘ūd* are twisted, or spirally reinforced. They are plucked with a plectrum (*rīsha*, ‘quill’) made of an eagle’s feather and held between thumb and index finger; a shell or plastic plectrum may be used instead. The technique calls for suppleness of the wrist as the plectrum strikes the strings in a simple fall, or combines risings and fallings. Certain teachers, such as Tawfīq al-Sabbāgh, claim that a technique similar to the mandolin tremolo was once used. This may have disappeared, but another technique spread rapidly: the *basīm* (‘imprint’), which was invented by the Egyptian Ahmad al-Laythī (1816–1913). It consists of substituting for the plectrum touches of the fingers of the left hand, plucking the strings, and introduces light and shade into the execution. Munīr Bashīr (Iraq) extended the technique by using the right hand too; he has made it one of the canons of present-day aesthetics of the *‘ūd*.

There are two schools or conceptions of performance. The first, or ‘Ottoman’, takes as its principle the ornamentation of the sound, produced by delicate glissandos of the fingers and slight vibratos. The touch of the plectrum on the string sets off a vibration which, in turn, gives rise to an effect of resonance, volume and controlled intensity. The plectrum does not interfere with the resulting sound. This produces an intimate style of playing, making the interiorized *‘ūd* a path to meditation. This approach was first promoted in Istanbul by Ali Rifat Çağatay (1867–1935) and Nevres Bey (1873–1937), then by Refik Tal’at Alpman (1894–1947) and Cinuçen Tanrikorur (*b* 1938). It spread to Aleppo (Nash’at Bey, *d* c1930, and ‘Abd al-Rahmān Jabaqjī, *b* 1931), then was developed in Baghdad by [salmān Shukur](#) (*b* 1921), [jamīl Bashīr](#) (1921–77) and [munīr Bashīr](#) (1930–1997; for information on the Baghdad *‘ūd* school see [Iraq](#), §I, 5).

The second aesthetic approach is Egyptian. The volume is amplified by firm strokes of the plectrum, which makes the strings resonate. This calls for virtuosity in performance, which is conceived of as an exteriorizing factor. The finest proponents of this school have been Safar ‘Alī (1884–1962), Muhammad al-Qasabjī (1898–1966) and [farīd Al-Atrash](#) (1915–74), who, despite his melodramatic style, breathed a new vitality into the instrument. A synthesis of these two styles is taking place in Somalia, where the manner of performance combines extensive glissandos with the sonorous impact of the plectrum; the outstanding proponents of this style are Abdullahi Qarshe and ‘Umar Dhule.

After 1971, when Munīr Bashīr gave one of the first solo recitals in Geneva, an independent instrumental repertory for the *‘ūd* has developed, allowing it to be played as a solo instrument rather than as accompaniment or as part of an ensemble. The repertory concentrates on the form of improvisation known as *taqsīm* by both the Arabs and the Turks (*taksim*). In Bashīr’s performances, however, this improvisation assumed a new character and underwent considerable development. Bashīr constructed a concert programme by linking several short *taqsīm* together and then interpolating metric pieces in an arrangement that he followed throughout his career, making no further modifications to their order of appearance. Under his plectrum the *taqsīm* became a long piece alternating between improvised and metric passages. Unconsciously, and without ever intending a reference to Iranian music, Bashīr provided Arab music with the foundations of a new system parallel to and comparable with the Persian *dastgāh*. While the Turkish performer

Cinuçen Tanrikorur is alone in retaining the singing voice in 'ūd concerts, in conformity with Turkish tradition, in his case it plays an important part and indeed is on a par with the 'ūd itself, requiring both vocal and instrumental qualities of performance in the interpreter. Earlier, Udi Hrant (Hrant Kenkulian, 1901–78), a Turk of Armenian origin, had brought the technique of 'ūd playing with sung accompaniment to a high degree of perfection.

As a general rule interpreters have made the Arabic *taqsīm* and its Turkish equivalent, the *taksim*, the basis of the 'ūd repertory. The form of improvisation known as *taqsīm* allows interpreters to display their musical knowledge; they are judged by their capacity for modulations. However, other compositions of various kinds are included in the repertory: Ottoman pieces of the 19th and 20th centuries (*semai*, *pechrev*, *saz semaisi*, *longa*), which also occur in Arab music, adding the *tahmīla* prelude. Songs transposed for instrumental performance have also been taken into the repertory, together with many original compositions (*ma'zūfa*) with evocative and poetic titles, sometimes in the nature of descriptive music or fantasy. The predecessor of this genre may be found in three *Kapris* (caprices) written between 1923 and 1924 by the Turkish composer Muhiddin Targan. These virtuoso pieces were first printed in Rahmi Kalaycioglu's collection *Türk musikisi bestekârli külliyyati* (Istanbul, 1977) and new techniques, with arpeggios, chords and features often borrowed from Western music. Finally, the 'ūd has featured in duos with other instruments: 'ūd and guitar, 'ūd and saxophone, 'ūd and accordion, 'ūd and Indian sitār, 'ūd and *qānūn*, 'ūd and piano. Rabbīh Abū Khalīl, a Lebanese living in Germany, has introduced the 'ūd into jazz. Mention should also be made of recitals for two 'ūd; here the Lebanese duo of Marcel Khalifé (*b* 1950) and Charbel Rouhana (*b* 1965) has led the way, perfecting a type of four-movement improvisation called *Jadal*, of symphonic dimensions. Concertos for 'ūd and orchestra have also been written by Egyptian composers: the *Kunshirtū al'ūd wa-al-urkistra fī maqām hijāz kar kurd* [concerto for 'ūd and orchestra in the *hijāz kar kurd* mode] of 1983–4, by 'Attiyya Sharāra (*b* 1923), and Husayn al-Masrī's *L'oiseau calife concerto pour oud* (1994).

None of these developments could have arisen without a certain amount of backing in the West, where this type of performance originated. It is largely due to Bashīr that the relationship between the 'ūd and audiences has been changed. An 'ūd recital is now given in complete silence, without any of the old *tarab* demonstrations among the audience in the form of all kinds of emotional displays, loud cries or physio-psychological reactions. Such reactions were generally set off by the conclusion of the improvised passage (*qafila*) and the return to the original or secondary mode (*finalis*) the performance style of the Syrian lutenist Qadrī Dallāl (*b* 1946) shows an obvious reluctance to resort to the concluding passage, with a view to restraining and diverting audience reaction.

'Ūd

6. Study of the 'ūd.

With the appearance of new problems of theory, such as the 19th-century division of the octave into 24 quarter-tones, the 'ūd has entered a new phase. In the past it was not an ideal instrument for theoretical research, unlike the *tanbūr*: 'The 'ūd allows of theoretical demonstrations, but in an imperfect

manner' (see Al-Farābī in d'Erlanger, 1930–59, i, 305). However, as the *tanbūr* fell into disuse among Arabs during the 19th century, the *'ūd* was substituted for theoretical reference (see Ahmad Amīn al-Dīk, 1926). The present-day tendency towards a standardized teaching method based on a Western approach tries first to resolve the problems created by the use of microintervals not provided for in Western treatises, and second to produce teaching manuals adapted to the instrument's evolution. The earliest such course to be published, in 1903, was by the Egyptian Muhammad Dhākir Bey (1836–1906): *Tuhfat al-maw'ūd bi ta'līm al-'ūd* ('The promise of the treasure, or the teaching of the *'ūd*'). Since then, various manuals have tried to 'democratize' the instrument, placing it within everyone's reach and putting forward teaching rules that claim to be universal. They offer instruction in solfeggio and Western theory and give exercises on occidental or oriental modes. They all use Western notation, with modifications of key signature, and place before the student a large repertory, mostly of the 19th and 20th centuries. Notable among proponents of this method of teaching was Muhiddin Targan (1892–1967). This trend has been opposed, in the name of the elementary aesthetic rules of traditional Arab music (i.e. creative liberty and the development of the modal sense; Y. Kojaman, *The Contemporary Art Music of Iraq* (London, 1978), 102ff). But certain masters of the *'ūd* owe something to these newer manuals. Two are outstanding for their instructional value, those by Fu'ād Mahfūz of Damascus (1960), and Mutlu Torun of Istanbul (1993). The manual by 'Abd al-Rahmān Jabaqjī of Aleppo (1982) was the first accompanied by audio-cassettes.

['Ūd](#)

7. Makers.

In the past little attention was paid to the field of string instrument making and instrument makers pursued their profession out of the public eye. A greater awareness of their work dates from the second half of the 19th century, in Istanbul, when makers' names became known for the first time. One of them was Manol (1845–1915), an instrument maker of Greek origin from Istanbul, renowned for the exceptional quality of his instruments, which are highly prized in Turkey. The Syrian Nāhhāt dynasty, originally from Greece, settled in Damascus at the end of the 19th century, and signed their instruments with the name of Ikhwān Nāhhāt (the Nāhhāt brothers). The first generation was active in the 1920s and consisted of four brothers, Hannā, Antūn, Rūfān and 'Abduh Nāhhāt; the second generation comprised Hannā's two sons Tawfīq and Jurjī, and the dynasty came to an end with Tawfīq's death in 1946. The Nāhhāt family, who worked on a small scale as craftsmen, not on the industrial scale usual today, transformed the *'ūd* by giving it its pear shape (*'ūd ijjās*, or in dialect *'ūd njās*), and produced extraordinary instruments through their research into the sonority of wood. Specimens of the *'ūd* signed by the Nāhhāt brothers are sought after both by the greatest players, for the exceptional sonority which has been the reason for their success, and by antiquarians and collectors; these models of the *'ūd* are the equivalent to the perfection of Stradivarius violins in the Western world.

See also [Syria](#), §4 and [Arab music](#), §I, 7(i).

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Udalscalcus [Udalschalk, Uodalscalc] of Maisach

(*b* Augsburg; *d*Augsburg, 10 March 1149 or 1151). German composer, historian and hagiographer. He was a student, then a Benedictine monk, and finally abbot (after 1124) of the monastery of St Ulrich and Afra, Augsburg. He is said to have reconstructed it along the lines of the monastery of Hirsau and to have devoted much energy to ornamenting the church. Two somewhat different but parallel accounts from old chronicles testify to his musical talents, as well as to his skill as a versifier.

Two substantial musical works by Udalscalcus survive: his Offices for St Ulrich and for St Conrad. The text of the Ulrich Office is in hexameters; the antiphons are arranged in modal order, the responsories in reverse modal order, a striking novelty. The text of the Conrad Office is in rhymed prose. The music of both Offices is bold and imaginative, going far beyond the limits of classical Gregorian style (see Dörr, Schlager and Wohnhaas for an edition of the music of the Ulrich Office). Two hymns by Udalscalcus also survive, for Ulrich and Afra, respectively, and a sequence for Ulrich.

Udalscalcus composed a tonary or had one compiled according to his instructions (*‘secundum prescriptum piae memoriae domini Udalschalci’*). It is to be found in slightly differing versions in two 12th-century manuscripts, *D-W* Gud.lat.334 (from St Ulrich and Afra, Augsburg) and *Mbs* Clm 9921 (from Ottebeuren).

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LAWRENCE GUSHEE/DAVID HILEY

Udbye, Martin Andreas

(b Trondhjem, 18 June 1820; d Trondhjem, 10 Jan 1889). Norwegian composer and organist. He was largely self-taught and said of his independent study: 'I got hold of a harmony text, and with its help and some study of song scores I succeeded rather late in working out the mysteries of harmony'. In 1844 he was appointed organist at the Hospitalskirke in Trondhjem, a post he held for 25 years. In 1851 a scholarship enabled him to spend a year in Leipzig, the first of two trips abroad that greatly influenced his career. He studied composition with Hauptmann and the organ with Carl Becker and attended concerts and the opera frequently. On his return home in 1852 he became singing master at the cathedral school. Another scholarship made possible a study trip in 1858–9, this time to Berlin, Leipzig, Dresden, Vienna and London. In 1869 he moved as organist to the Vår Frue Kirke in Trondhjem.

Udbye's impressive output of diverse and complex works belies his limited formal training. His compositions include the opera, *Fredkulla* ('The Peacemaker', 1858), the operettas *Hr. Perrichons reise* (1861), *Hjemve* ('Homesickness', 1862; produced at Christiania, 8 April 1864) and *Junkeren og flubergrosen* ('The Squire and the Rose of Fluberg', 1867; Christiania, 7 January 1870), the cantatas *Sonatorrek* ('The Loss of a Son', 1872) and *Islaendinger i Norge* (1873), choruses, three string quartets (1851–5), an orchestral sketch entitled *Lumpasivagabundus* (1861), a fantasy on Scandinavian melodies for violin and orchestra (1866), 20 piano trios (1868) and 100 organ preludes (mostly 1867). His stylistic model was German Romanticism, and his dramatic works in particular show the influence of Weber, among others; his attempts to create a personal style were only partly successful. Of the 46 works to which he gave opus numbers, 21 are

orchestral or for various vocal combinations with orchestral or piano accompaniment; his affinity for drama is apparent in these works from his choice of texts and his musical expression. His string quartets however are Classical in style and he seems largely to have been uninfluenced by Norwegian folk music.

One of the most gifted Norwegian composers of his time, Udbye was unable to achieve the recognition he deserved, perhaps owing to his lifelong economic difficulties and to being overshadowed by his contemporaries Kjerulf and L.M. Lindeman and, somewhat later, by Grieg and Svendsen. Few of his works were published, most of the manuscripts now being held by the Vitenskapsselskapets Bibliothek in Trondheim. Udbye's unusually large private music collection contained many works by all the important, as well as many minor, composers from the Renaissance to his own time.

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KARI MICHELSEN

Uddén, Olof Wilhelm

(*b* Stockholm, 4 Aug 1799; *d* Stockholm, 3 May 1868). Swedish composer and teacher. After studying music with Thomas Byström and Erik Drake, he earned his living as a customs official (1821–46). In 1846 he founded a music school in Stockholm that was evidently very well attended. His compositions include a *Missa solennis*, an opera *Narcissus*, written c1840 but not performed, and other choral and vocal works. He also wrote a book on musical ornaments and a piano tutor (after Logier). In 1853 he was elected a member of the Swedish Royal Academy of Music.

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ANDERS LÖNN

Udine.

City in north-east Italy, capital of the province of the same name in Friuli-Venezia Giulia. In 983 it was ceded by Emperor Otto II of Saxony to Rodoaldo, patriarch of Aquileia, but it was only in the 13th century that the city began to assume some importance. In 1263 the patriarch Gregorio di Montelongo established a collegiate *cappella* of eight canons with the duties of officiating and singing in the church of S Odorico, recently built at the foot of the castle. In 1334 this church, expanded and decorated by the patriarch Bernardo and probably also endowed with an organ, assumed the name of S

Maria Maggiore and the prerogatives of a parish which had been taken away from the older S Maria di Castello (now unsuitable and in an inconvenient location); it was also given a benefice for a precentor and in 1346 a notated gradual. The names of some of the first singing teachers and precentors are recorded from that point onwards: Manino (1347), Wuielmo (1348), Luchino della Torre (1374–99), Francesco, formerly Filippo di Mercatenuovo (1393), Domenico da Buttrio (1395), Angelo da Spoleto (1398) and Guglielmo. An inventory of 1368 shows an increase in the endowment of books of liturgical music according to the Roman rite, replacing those in the Aquileian rite. The first known organists are Friar Domenico (1407) and Father Andrea (1417–19). In the 15th century other important figures in the cathedral *cappella* were Nicolò da Capua (1432–4) and Cristoforo da Feltre, or de Monte (1432), the German Giovanni Brith (1471) and the printer and precentor Gerardo di Lisa (before 1488). From at least 1372 the commune of Udine paid for wind players during public celebrations such as horse races, archery competitions, balls and important visits. Wind players were employed with increasing frequency in the 15th century, even during church services and the numerous processions which saw the involvement of local confraternities (in 1507 there were 32) and the Dominican and Franciscan religious communities. Various orders, even the mendicant ones, had their own singers, singing teachers, instrumentalists, music books and organs in their own churches. A book of laude from the 13th to 14th centuries, and a 15th-century Psalter and breviary have survived from the Battuti of S Maria della Misericordia.

The 16th century was particularly rich musically: the *maestri di cappella* at the cathedral included Giovanni Bayli (he held the post for almost 40 years), Francesco Patavino (Santacroce), Mattia da Ferrara, Gabriele Martinengo, Domenico Micheli, Ippolito Chamaterò, the Frenchman Lambert Courtois, Vittorio Raimondi and Giulio Cesare Martinengo. Organists included Girolamo de Rogatis, Giuseppe a Bobus and Innocenzo Bernardi. The number of wind players grew and they were increasingly employed during civil and religious ceremonies. Families of musicians emerged (including the Mosto, dalla Casa, Bucci, Cesari, Zagabria and Orologio families), skilled players of the cornett, horn, trombone, fife and flute who practised their art in various musical establishments in northern Italy and central and eastern Europe.

In the 17th century the directors of the cathedral *cappella* were Orindio Bartolini, G.A. Rigatti, Pietro Gambari, Cirillo Pacini, G.P. Fusetti and Teofilo Orgiani; gradually wind instruments were replaced by strings. Directors of the *cappella* in the 18th century were P.B. Bellinzani, Girolamo Pera, Bartolomeo Cordans, Gregorio Rizzi and G.B. Tomadini, and in the 19th century Giacomo Rampini (ii), Francesco Bonitti, Giacomo de Vit, Michele Indri and Filippo Comelli. One of the outstanding organists was Francesco Comencini, whose compositions were much praised. 20th-century *maestri* included Giovanni Pigani, Albino Perosa, Gilberto Pressacco and Giovanni Zanette. A great deal of sacred music in manuscript by these composers (particularly from the 17th century to the present day), most of it in the concertato style, is held by the cathedral.

As well as in the churches, there was music-making in many noble households, at academies (particularly that of the Sventati, founded in 1606), in some institutions such as the Casa Secolare della Zitelle (1596), the patriarchal Seminary (1601), the Collegio dei Barnabiti (1679), and during

celebrations and the frequent public balls. It is known that there were theatrical presentations from the early 16th century onwards, in the open air, the hall of the loggia comunale or in the grand hall of the castle (*rappresentazioni sacre* of Christ's Passion had been given in the cathedral from at least 1374). The first theatre, the Teatro Contarini, constructed within the great hall of the Palazzo Comunale, or town hall, was inaugurated in 1672 with *Iphide greca* by Nicolò Minato and G.P. Fusetti, but was closed after only two years. In 1680 the Teatro Mantica was inaugurated, and it remained in operation until 1754. It was temporarily replaced by the Teatro della Racchetta, or Provvisionale, between 1754 and 1770, during which time a number of noble families oversaw the construction of the Nuovo Teatro della Società dei Nobili, inaugurated in 1770 with *Eurione*, attributed to Ferdinando Bertoni. This theatre was later renamed the Teatro Sociale (1852), then, in the interwar period, the Teatro Puccini; it was demolished in 1964. From 1730 to 1810 Udine also had the Teatro dei Barnabiti, to which access was by invitation only, and from 1856 until World War 1 the Teatro Minerva. In the second half of the 20th century, after the demolition of the Teatro Puccini, concerts were for decades given in unsuitable or inadequate halls (the Sala Aiace, Palamostre, Auditorium Zanon and various churches) until the Teatro Nuovo Giovanni da Udine was inaugurated on 18 October 1997 with Mahler's Eighth Symphony.

Other notable musical institutions in Udine are the Istituto Filarmonico, a free music school founded in 1824 and taken over by the commune in 1876; it became the Civico Istituto Musicale Pareggiato J. Tomadini in 1925, and finally, in 1981, a Conservatorio Statale; the Associazione Amici della Musica was created in 1922 to run concert seasons, and the Scuola Diocesana di Musica was founded in 1928. Various instrument makers were natives of Udine (notably F. Gobetti, S. Serafino, S. Peresson) and the city was home to organ workshops (including that of F. Comelli). The Civico Museo houses a number of valuable musical instruments from the 16th and 17th centuries, and various portraits of musicians.

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FRANCO COLUSSI

Udine, Girolamo da.

See [Dalla Casa, Girolamo](#).

Uffenbach, Johann Friedrich Armand von

(b Frankfurt, 6 May 1687; d Frankfurt, 10 April 1769). German amateur musician. He was a member of an old Frankfurt family of prosperous tradespeople. As a student he travelled in the company of his elder brother Zacharias Conrad to Lübeck and then from Hamburg to England where they recorded their impressions of musical performances. Johann Friedrich, the more musical of the two, spent two further years studying in Strasbourg and after graduating in law in 1714 travelled through Switzerland to Italy to gain experience of operatic and concert life there. In Venice, at the S Angelo theatre, he witnessed a performance of L.A. Predieri's *Lucio Papirio* during which Vivaldi, who was acting as musical director and leader of the orchestra, played an astonishing cadenza where he ascended so high that, his fingers came, in Uffenbach's words, 'within a straw's breadth of the bridge'. Later in 1715 he went to Paris to receive instruction in lute playing from Gallot; he returned two years later to settle in Frankfurt, where he keenly supported the Frauenstein musical society concerts then directed by Telemann.

Uffenbach was a man of wide interests and many accomplishments. He formed a private learned society in Frankfurt (resembling Mizler's in Leipzig), and rose to an eminent position in the administration of the city. In *Dichtung und Wahrheit* Goethe referred to his work in organizing concerts and oratorios there and to his fine collection of music. Uffenbach was a benefactor of the new University of Göttingen, to whose library he left, among other things, the journals of his extensive travels in Europe. These constitute an important body of historical source material, as do his letters to musicians such as Telemann, Hotteterre, Graupner, Mattheson and Graun.

In England in 1709–10 the Uffenbachs heard Nicolini and Pepusch with admiration and noted the excellence of the London orchestras, consisting largely of foreigners. They found the English not very talented musically except as organists, a view confirmed for them on a visit to Cambridge where they heard the organ played in Trinity College chapel and attended a meeting of the music club at Christ's College where the *ingenia*, apparently, were not in the least *musica*. Uffenbach's interest in opera extended to writing two librettos: *L'arti communi: quo vanno per la città*, a *dramma per musica* which

was printed, and *Pharasmanes*, a Singspiel dated 1720 which remained unpublished until 1930.

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MICHAEL TILMOUTH

Uffererii, Giovanni Damasceni [Ufferer, Johann Damascenus; Aufrieri, Offererius]

(*b* ?Pesaro, *fl* early 17th century). Italian composer. Eitner's bibliographies distinguished between German and Italian composers with similar names, and subsequent scholarship has tended to focus on his putative German composer 'Ufferer'. However, Beer has provided compelling evidence that the surviving compositions probably all come from a single Italian composer from Pesaro. The lost publication of sacred concertos may have acted as the source for his surviving motets, 16 of which were published in a number of German anthologies between 1613 and 1638, notably those compiled by Johann Donfrid. The works are fine examples of the early concertato motet, embracing a wide range of vocal idioms familiar from the motets of more celebrated north Italian composers of the period. Distinctive touches include the incorporation of the plainsong intonation for 'Gloria in excelsis Deo' in *Hodie nobis coelorum rex*, and the bold harmonic progressions found amidst the otherwise more conservative style of *O quam suavis est Domine*.

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all motets with basso continuo

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GEOFFREY WEBBER

Ufkî, ‘Alî

[Bobowski, Wojciech] (*b* Lwów, 1610; *d* c1675). Ottoman musician of Polish origin. He evidently received a sound classical as well as musical education. He was captured, presumably by raiding Tatars, and taken to Constantinople, where he became a court musician, performing on the *santur*. He converted to Islam and in later life was active as an official interpreter. He wrote extensively on religious topics, but also produced an account of life in the imperial palace which includes a brief but instructive account of musical activities. More crucially, he compiled for his own purposes three collections of notation: a small group of psalms, and a first draft (*müsvedde*) and a much enlarged and more finished final version of a collection of instrumental and vocal pieces (*Mecmua-yi saz ü söz*) which covers much of the music heard at court. It would be difficult to exaggerate the importance of this collection as a historical document, for it provides a unique insight into the nature of the Ottoman tradition, hitherto recorded only in the form of song text collections. Of particular value is that in addition to the instrumental repertory ‘Alî Ufkî included a wide range of vocal forms, religious as well as secular, and covered folksong genres in addition to those of urban art music.

WRITINGS

Mecmua-yi saz ü söz [Collection of instrumental and vocal pieces] (MS, *F-Pn* Turc 292 [müsvedde]; *GB-Lbl* Sloane 3114); photographic reproduction, *Ali Ufkî: hayatı, eserleri ve mecmûa-i sâz ü söz*, ed. S. Elçin (Istanbul, 1976)

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Uganda, Republic of.

Country in east-central Africa. Situated on the northern shores of Lake Victoria (Nyanja), it has an area of 241, 038 km² (including 43, 938 km² of water). Its population, numbering approximately 22·21 million (2000 estimate), is ethnically diverse, composed of over 30 individual societies distinguished by history, language, geographic location and social and political structures (see [fig.1](#)). The many, varied musical traditions that result from this diversity serve as identity markers themselves.

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PETER COOKE

Uganda

I. Introduction

1. Languages and ethnic groups.

The Ganda, Masaba (or Gisu), Gwere, Hima and Iru, Hutu, Kenyi, Kiga (Chiga), Konzo (Konjo), Kooki, Nyala, Nyambo, Nyole, Nyoro, Ruli, Sese and Tooro are Bantu-speaking groups who live south of a boundary formed by Lake Albert, the Victoria Nile and lakes Kyoga and Salisbury. Groups speaking River-Lake Nilotic languages live in north-central Uganda to the north of this boundary, which forms part of what is sometimes called the 'Bantu line'; they include the Acholi, Alur, Labwor and Lango. Another related group, the Padhola, live in a small area in south-eastern Uganda. In the north and east, speakers of Plains Nilotic languages include the Karamojong (Karimojong) and the Teso; in the north-west there are a few groups, including the Madi, that belong to the Moru-Madi division of central Sudanic languages, as well as a few representatives of the Plains Nilotes. In the extreme west of Uganda live a few small groups of 'pygmy' peoples: in the mountain rain-forests near the borders with Rwanda and the Democratic Republic of the Congo (the former Zaïre) live numerous bands of Twa. A few groups of Mbuti 'pygmies' inhabit the forest around the Semliki river along the border with the Democratic Republic of the Congo. (For a discussion of their music see [Rwanda and Burundi](#) and the [Democratic Republic of the Congo](#).)

Since language and speech are important determinants of a music tradition, specific music traditions can be identified with specific ethnic groups and their languages. In addition it is also possible to identify particular music traditions visually, through the instruments and various aspects of the dance (costumes, formations and movements). Because it was formerly one of the largest and most powerful kingdom states of east-central Africa and because its rich and varied music traditions have been researched more fully than those of neighbouring peoples, the part of Uganda previously called Buganda is treated separately (see §II below).

2. History and research.

Oral traditions of the historic kingdoms of Uganda mention drums in association with chiefly power and patronage, and at the tombs of past rulers personal drums are preserved among the regalia. Specific songs associated with important events are also mentioned in clan traditions. The xylophone associated with Kyabaggu (king of Buganda during the mid-18th century) is still preserved at a rural shrine, along with the remains of the *entamiivu* drums that accompanied it. Rock gongs discovered in several locations in Uganda, often in association with rock shelters and rock paintings, are probably of much greater age. Written accounts of musical activity began with the diaries of European explorers such as J.H. Speke and Emin Pascha in the mid-19th century and report mostly on musical life at the court of the Ganda king. Subsequently, explorers, missionaries, anthropologists (such as J. Roscoe) and administrators (e.g. Sir Harry Johnston) have added to this history. Some cylinder recordings made by Johnston survive from the early years of the 20th century. By the 1920s HMV was producing records throughout East Africa, and from the early 1930s numerous Ugandan recordings (including some Christianized church music) were made by Odeon and later by EMI (c1937).

Joseph Kyagambiddwa was the first Ugandan to publish staff notations and analyses of Ganda music at the same time as Klaus Wachsmann was completing his important survey of instruments throughout the country in his role as curator of the Uganda Museum (Trowell and Wachsmann, 1953) and was also recording extensively on disc. Copies of Wachsmann's recordings are stored at the Uganda Museum and at the National Sound Archive in London. Both Radio Uganda and the National Theatre in Kampala have preserved some of their recordings, but as yet Uganda has no national sound archives.

There was a considerable growth in research done mostly by visiting scholars during the 1960s (notably Anderson, Kubik, Cooke, Gourlay and Van Thiel). This work was further stimulated by research seminars given by John Blacking at Makerere University (Kampala) during 1965 and 1966. The troubled years of the 1970s and early 1980s effectively halted any serious research by foreign scholars within Uganda and also hampered the development of any local research base, though aspects of traditional music are studied and taught (mainly as performance) in the Department of Music, Dance and Drama at Makerere University and at the music department of the Institute for Teacher Education (Kyambogo). An exception is James Makubuya who completed his ethnomusicology training in the USA in 1995, writing a detailed study of the role and significance of the *kiganda endongo* (bowl lyres of the Ganda people) and later beginning a study of the *nindingidi* (tube fiddle). Since 1987 a few foreign scholars have returned to continue research in southern Uganda with P.R. Cooke exploring the fate of the former court music of Buganda as well as surveying the development of mixed instrument ensembles in Busoga, C.T. Gray examining the textual content of bowl lyre songs and researching the creation of vernacular music for use in the Catholic Church, and A. Cooke, Micklem and Stone researching xylophone styles in eastern Uganda.

Uganda

II. Music areas

Despite the ethnic diversity of Uganda, five principal music areas can be identified if one surveys general features of musical style (especially rhythm and tempo), together with language, dance styles and preferred instrument combinations. These areas are: (1) pastoralist music of north-eastern Uganda; (2) Nilotic music of northern Uganda; (3) music of the Sudanic language group (Madi, Lugbara and Kakwa) in north-western Uganda; (4) Bantu music of central and eastern Uganda; (5) music of the western kingdoms of Tooro, Bunyoro and Nkore, including Kigezi. Rhythmic and tempo differences are clearly evident in the most representative dances of each region.

1. Pastoralist music of north-eastern Uganda.

Formerly called Nilo-Hamites or Plains Nilotes, these people include the Karamojong, Jie, Pokot (Pökoot), Tepeth (So) and Teso. With the exception of the Teso, these peoples make little use of musical instruments, except for the occasional animal-horn trumpet used to heighten excitement in dances and temporary flutes made often from lobelia stalks for solo diversion. Singing styles are characterized by leisurely and long choral refrains, the use of vocal cueing among the Karamojong to permit democratic participation through change of soloist (Gourlay, 1972), the slow timed claps of the chorus and the foot-stamps of high-leaping dancers in the *edonga* dance. Ox-songs expressing praise and love for cattle are a principal theme in men's singing, whether for a beer party or for *edonga*. Interestingly, there are similarities with the music of the pastoralist Hima living among settled Bantu-speaking Iru and Hutu in the plains of Nkore and Bunyoro in western Uganda, notably the relatively leisurely style of performance and the comparative absence of instruments. However, a distinctive feature of Hima singing, the frequent use of melisma, is absent in the singing of the Plains Nilotes.

2. Nilotic music of northern Uganda.

Among both the Nilotic north and the Bantu south one finds a wide range of instruments used in village music-making. Clear differences in size, design and playing techniques of the harps, lyres, flutes, trumpets and drums can be noticed. Musical rhythm is also a major distinguishing factor. The syllabic rhythm of Nilotic languages (with their high proportion of short syllables) lends itself readily to a rhythmic base in duple time.

A children's song from Iceme, Lango, ex.1, illustrates the typical rhythms of Nilotic song accompanied by a regular clapped pulse. Communal singing among the Acooli (Acholi) shows a high degree of overlap between soloist and chorus leading to polyphony. In Acooli, Lango and as far east as Labwor, young men make use of three sizes of lamellophones known as *lukeme* (Acooli) or *okeme* (Lango) in large ensembles of as many as 15 or 20 players to accompany their choral songs. The most important dance of the Acooli is the *Bwola* ceremonial dance. Crouching and leaping characterizes the movements of men who carry small drums when dancing the *Bwola*, while women make much use of shoulder and arm movement. The *dingi dingi* girls' dance, the *orak* and *laracaraca* are other dances performed by young people.

Conspicuous among the musical genres of the Nilotic Alur are large ensembles of long side-blown wooden trumpets played in hocket style by men and youths for their *agwara* communal circular dances. Similar hocketing

ensembles employing sets of smaller trumpets known as *tuum* used to be known in Acholi but may now no longer be played. In the last 20 years of the 20th century the *adungu* (arched-harp) of the Alur became widely popular throughout Uganda and is now played in several different sizes with the largest being up to 2 m in overall length.

3. Music of the Sudanic language group in north-western Uganda.

The music of this language group (Ma'di, Lugbara and Kakwa) has been little researched. While the music sounds rhythmically similar to that of their Nilotic neighbours, no rigorous comparisons have been made. Popular communal dances include the *osegu* stopped-flute ensembles of the Madi, which are similar in their use of hocket to the trumpet ensembles of the Alur. During the course of the performance a rich texture is produced by the increasing use of harmonic equivalents, so that the 'melody' begins to sound like a chordal ostinato. Ex.2, an *osegu* song from Ma'di-Okollo, illustrates some of these features. Madi men perform a genre of song accompanied by technically simple but rhythmically complex playing of the *odi* lyre, and it is organized metrically in long cycles of as many as five or six utterances for each cycle that can span up to 60 or 72 minimal units.

The music of the Kakwa, a small group of Bari-speaking peoples living in the extreme north-western corner of Uganda, differs greatly from that of any of its Ugandan neighbours in its melodic features. Downward pitch glides are so common in their songs (possibly related to the phonological structure of the texts) that it is difficult for outsiders to perceive distinct pitches. However, their long single-headed drums, used in accompanying *lorojo*, *bayito* and *mute* song genres in family rites such as funerals and heir-naming, are carefully tuned to contrasting pitches.

4. Bantu music of central and eastern Uganda.

Four groups considered here are the Ganda and the Soga, who live around the northern shores of Lake Victoria, and, separated from these, the Masaba (Masabe, Lugisu or Gishu) who inhabit the slopes of Mount Elgon on Uganda's eastern border, and the Konjo (or Konzo) who live in a similar habitat in the Ruwenzori mountain range on Uganda's western border. The Konjo and Masaba may have been the earliest inhabitants of the interlacustrine area, displaced to their highland fastnesses by immigrant peoples.

The syllabic rhythms of Bantu speech, resulting from the particular mixture of long and short syllables, is closely preserved in song, and the mora (the tone-bearing unit of length) plays a key role in shaping these rhythms (long syllables consist of two morae). Text rhythms are commonly underlaid with musical rhythms based on drummed triplets. Ex.3a illustrates this relationship. In the case of most typical songs of the Soga, Konjo and Masaba every third unit is marked by clapping, rattles or legbells. In Buganda, however, this is converted to a slower principal beat (marked by a low-pitched drum and clapping, commonly with six divisions of the beat (ex.3b). The Konzo and Masaba use pitch systems that are not pentatonic as in the rest of Uganda, but heptatonic and hexatonic respectively.

Busoga, a region that frequently suffered in past centuries from the raids of both Ganda and Nyoro, has a wide range of instruments, possibly as a result of ethnic mixing. These include xylophones (used only by the Alur and Adhola among the Nilotic peoples); sets of panpipes (of three different sizes) used increasingly since the 1960s; tube fiddles; notched four-holed flutes; several sizes of lamellophones; rattles, other concussion instruments and drums. Some troupes of Soga semi-professional musicians use all of these instruments in their ensembles.

Polyrhythmic interlocking is an essential feature of panpipe playing, and it resembles the interlocking techniques of xylophone playing throughout southern Uganda. Lamellophones, not adopted by the more conservative Ganda, were readily adopted by the Soga from their Nilotic neighbours in the north and have become increasingly popular since the 1920s. An ensemble of three different sizes played with a flute are a favourite combination for beer-party music. Several styles of log xylophone playing are found in Busoga: those in the northern part of the region seem to have been influenced rhythmically by Nilotic musical style while those in the south are more like the *amadinda* style of the Ganda. In Busoga villages as many as six persons play on one instrument often built over a pit, which enhances the lower frequencies of the bass keys. Dance gestures of both the Ganda and Soga focus on virtuosic pelvic rotation with the arms carried in a variety of statuesque positions at or near shoulder level.

5. Music of the western kingdoms of Tooro, Bunyoro and Nkore, including Kigezi.

Though closely related linguistically to the Ganda, the musical styles of the neighbouring kingdoms of Bunyoro and Tooro show a Nilotic influence that clearly parallels the degree of penetration into western Uganda by the Bito clans from the Nilotic north. At some point in the late 16th or the 17th century these invaders established a ruling hegemony, replacing the legendary Cwezi dynasty of the old kingdom of Bunyoro-Kitara. Unlike the Bantu-speaking groups discussed in the previous section, duple metre rhythms similar to those in Nilotic music are used to accompany songs and dances. As a result, syllables of two morae are frequently compressed, and conversely short syllables are lengthened to fit the underlying metrical framework of the music. Accompanying rhythms are exemplified with rattles strapped around the lower-legs of dancers, sounding intricate rhythmic patterns against the crisp sounds of the short, single-headed, hand-beaten *ntimbo* drums for the popular *orunyege* dance style common to both Tooro and Bunyoro.

Further south in the former kingdom of Nkore, where pastoralist Hima people have moved into an area populated by Iru agriculturalists, the pastoralist influence seems to have produced slower and gentler tempos. The two principal dance genres, the men's *ekitaaguriro* and the women's *ekizino* dances of the Iru majority, call for a lightly beaten, continuous pulsation of sounds produced by raft-rattles, large water pots (tapped on their mouths with flat beaters made from banana fibre) or small drums. The pulsation is grouped into repeated patterns of eight beats that are accented variously. Male choral responses at the beginning of their *ekitaaguriro* dance take the form of prolonged low humming that imitates the lowing of cattle. The dance gestures of the men are marked by raised arms that symbolize the slowly

waving long horns of their Nkore cattle, while their feet tap out polyrhythmic patterns. The more powerful and aristocratic Hima became the rulers of the kingdom and many of their cults and song texts are associated with cattle. Poorer Hima earn their living as herders and often live in temporary grass huts within pastures. The Hima *entooro* men's dance also consists of gentle arm-waving gestures, but it is performed while seated. While the Hima adopted the Bantu language of the Iru, Hima singing style (often admired and sometimes imitated by non-Hima) is extremely melismatic and thus quite distinct from Iru singing.

In 1993 the people of Nkore, unlike the Nyoro and Tooro, voted against the restoration of the kingship to the Hima royal family. Former musical institutions of the palace are likely to vanish, but the playing of one of the ensembles, the *esheegu* stopped-flutes, was not confined solely to the court and is still practised by a few teams of men in western Nkore. In the mountainous south-western corner of the country the Kiga, whose culture resembles that of the Iru in Nkore, shows less northern influence in their singing styles. Syllable timings in song are more like those of the Bantu peoples discussed above in §(4), but as in Nkore, Bunyoro and Tooro the accompanying rhythms are based on a duple division (see ex.3c).

This survey covers the more important and distinctive music styles in Uganda, but is necessarily incomplete. Table 1 lists many of the principal song-dance genres of most of the ethnic groups in Uganda, as well as the distribution of certain instruments and ensembles (for obvious reasons drums and most idiophones are not included). The information on instruments is based on Wachsmann's survey (Trowell and Wachsmann, 1953), and it must be noted that since the time of that survey some instruments have been adopted by other ethnic groups partly as a result of national education and cultural policies (see §IV below).

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III. Buganda

The kingdom of Buganda, on the northern shore of Lake Victoria and to the west of the Nile, was settled at an early date by independent clans of unknown origin. Other clans arrived later to form one nation, a conglomerate of 38 clans under the rule of the *kabaka* (king). Much of Buganda's musical history is embedded in the oral traditions that record the contributions of the clans to the musical life of the nation. The kingship was interrupted with the coup of 1966 when Muteesa II fled into exile, later dying in London. When the monarchy was reintroduced and Muteesa's heir, Ronald Mutebi (*b* 1955), was installed as 36th *kabaka* in 1993, the royal *mujaguzo* drums were sounded again at his coronation, but in the intervening years many of the former palace musicians had become very old or had died. A 'cultural village' has been created adjacent to one of the royal residences, where such traditional musical ensembles as are discussed below might flourish again, but too short a time has elapsed to assess the chances for success of such a revival.

1. Instruments.

Instrumentalists at the court are under the charge of two hereditary chieftainships, Kawuula and Kimomomera, whose main concern is the royal drums. Next to the royal drummers, the trumpeters were the most conspicuous. They took turns (*ebisanja*) to serve at the palace for periods of four to six weeks in the year. The *amakondeere* (trumpets) are made of bottle-shaped gourds and are side-blown. They form an ensemble of at least five instruments played in hocket, each instrument being named according to its position within the pentatonic system to which the set is tuned.

The trumpeters lived on the *kabaka's* land; a settlement of trumpeters was known as the *ekyalo ky'abakondeere* ('trumpeters' village'). It is believed that the *amakondeere* came from the east because of their association with the Mmamba (Lungfish) clan, who claimed to have come west across Lake Victoria. Another trumpet set, *amagwara*, was obtained from one of the neighbouring Bunyoro counties conquered in the 19th century. It was played at the palace on rare occasions and is an example of the accretion of a musical style in the wake of conquest. Certain important chiefs in the past were entitled to trumpet music at their homes. Few members of the former trumpet bands appear to have survived the interregnum period.

The same is true of the former players of the *kabaka's ekibiina ky'abalere*, a set of five or six notched flutes (*endere*) played with a quartet of drums (see fig. 2 below). Although it was less prestigious than the trumpet-sets, it still constituted a court ensemble. The *akadinda*, a large xylophone with up to 22 free keys (see [Xylophone](#), fig.5), was the exclusive instrument of the *kabaka*. While few specimens are extant, the two villages from which the king's *akadinda* players were recruited continued to maintain and teach the royal repertory throughout the interregnum. The *amadinda* or *entaala*, a xylophone with 12 free keys, was widely played in the homes of important and well-to-do Ganda, and its popularity in school music programmes ensured the continuity of this tradition. As in the case of the *akadinda*, in the 1990s the previous

kabaka's amadinda players and younger kinsmen still practised the repertory in their villages.

The *entenga* (drum-chime) rose to great social heights within two centuries. First played as a spectacle for country people, later providing entertainment for the priest of an influential spirit cult, it eventually found favour with a *kabaka*. It became part of the court ensemble to which several refinements were added, and was held in great esteem. When a *kabaka* wished to favour a chief publicly, he sent *entenga* to play for him. From the 1950s *entenga* were made and played at one of the country's leading high schools, a sure sign that, as regalia, the drum-chime did not rank as highly as certain royal drums.

The music of the court is inseparable from the music of the Ganda people. An example of this may be seen in the role of the *omulanga* (harpist) who, besides satisfying the musical aspirations of all the community, also held a privileged position at court; he was the only performer who played in the quarters of the king's wives, and his relationship with his lord was as close as that of David and King Saul. Since the beginning of the 20th century there have been few harpists, a mere handful in a nation of some two million people.

Consort music is so important in Buganda that even *eng'ombe*, the individually made and owned animal-horn trumpets of the hunters, are often sounded together. Like the *amakondeere* and *amagwara*, the *eng'ombe* are side-blown; each has a small hole in the tip which when stopped yields a grace note less than a minor 3rd below the open note, an interval of critical importance in the speech of the Ganda. Unlike the trumpets used in proper sets, *eng'ombe* are not tuned in relation to each other. Because the hunters rely on horn-calls for coordinating the practical and ritual steps necessary for a successful hunt, the calls tend to follow in fixed sequences; in this sense the horns perform in consort and their sounds acquire 'musical' coherence.

In the 18th century Buganda turned its attention to the east bank of the Nile, which resulted in an influx of music from Busoga. A striking example of such borrowing against a background of political supremacy occurred in the second half of the 19th century, when the *ntongooli* (bowl lyre) of Busoga first attracted attention at the *kabaka's* court – where, initially, *ntongooli* players were a distinct group of Soga entertainers – and in time became a popular favourite under the name *endongo*. Despite their whole-hearted adoption of the instrument, the Ganda still apply the epithet *eya Soga* ('of the Soga') to the *endongo*. When harp playing became an esoteric art in Buganda, the bowl lyre predominated because it was free from the ties of tradition and in no way diminished the prestige of the harp.

From the beginning of the 20th century migratory labourers have come from abroad in large numbers, bringing their music with them. The most important instrument introduced in this migration, the box-resonated lamellophone, reached Buganda in two different forms, one from Rwanda and Burundi in the south-west and the other from the Alur in the far north-west, by way of Busoga. Labourers from the south-west also brought the gourd bow with tuning-noose, but it has not become established. Although the lamellophone is popular in Buganda, it is rarely played by the Ganda themselves but by immigrants who constitute half the population of some villages.

In 1906–7, a young musician, Eriya Kafero of Mityana, created the *endingidi*, a single-string tube fiddle that is the only Ganda bowed instrument. The invention was probably inspired by both the indigenous *sekitulege* (ground bow), a child's string instrument, and the foreign *rebab*, which was played by Arab travellers from the east coast of Africa introducing to Kafero the technique of bowing. Circumstances favoured the *endingidi*; like the bowl lyre, it was free from traditional ties and was used to accompany topical poetry. With the *endongo* it is still favoured by wedding musicians.

Social occasions are often marked by the use of a particular instrument or ensemble. Thus traditional wrestling matches require drumming on the *engalabi*, a tall, single-headed drum with an exterior profile reminiscent of an ancient cannon (fig.2). The monitor lizard-skin head, struck with bare hands, gives a crisp note. Spectators participate with long choral ostinatos at a remarkably slow tempo for Ganda music. The *engalabi* is also indispensable to the funeral rites during the stage at which the clan elders appoint a successor to the deceased; to attend the ceremony is *okugenda mu ngalabi* ('to go where the *ngalabi* is'). This drum was of minor importance at the palace compared with the *embuutu*, a kettledrum with a wooden shell either in the form of an egg truncated at both ends (fig.3) or in a combined cylindrical and conical form, with a sharply angled profile where the lower conical section meets the upper cylindrical section.

Music for the *baakisimba*, the best-known Ganda traditional dance, at one time required a trio of two *embuutu* and an *engalabi* (figs.2–3), but during the 1980s extra *embuutu* drums were included in the ensemble as a drumming style from the Kooki tribe in south-western Buganda became popular among the semi-professional groups of drummers and dancers. Wedding feasts call for an ensemble in which the *embuutu* plays a major part. The ensemble, *embaga*, literally 'the wedding feast', consists of a bowl lyre, one or two spike tube bowed lutes, one or two notched flutes and an *embuutu*. The *embuutu* is also used for drumming *emizira* (clan slogans), phrases that name a clan ancestor or hero and recall important events in that clan's history.

Drum names can be confusing. For instance, musicians usually call certain *embuutu* drums *baakisimba* because of the role they play in that dance. A drum may have a proper name as if it were a person (virtually the rule for drums in the palace); others have names derived from their use at certain functions or their part in a certain ensemble; alternatively, they may be called by a generic term that identifies them by type. The word *eng'oma* ([Ngoma](#)) means 'drum', 'feast' or 'dance' in Ganda, as in many other Bantu languages.

2. Form.

The solo-chorus or antiphonal form, ubiquitous in Africa, is also practised in Buganda. Choral responses are disciplined and at times accompanied by hand-clapping. Instrumental music in several parts predominates, and the successive entry of parts is characteristic. Parts interlock like fingers of folded hands, and the only interval that is struck simultaneously is the octave. These features have been studied extensively in xylophone music, which is especially rewarding because it also demonstrates practices such as octave transposition and the existence of the *miko*, a modal system. Data on *miko* were first published by Kyagambiddwa (1955) and later studied by Lois Anderson (1968).

Luganda is a tonal language, and musicians claim that the tonal and accentual profile of the language determines the shape of the chanting. However, it is the poetry of the song texts that is of supreme importance; listeners attend to the words rather than to any other feature. In this sense it is justifiable to speak of parameters other than poetry as accompaniment. The text line is the unit of the song, each line usually of four and a half to five seconds' duration. People refer to a particular song by its opening line or lines, many of which are familiar to most Ganda. The performer's task consists of elaborating on the imagery in those lines; he executes his elaborations on different tonal frames, rather like vocal registers, thus producing complex and formal musical and poetic schemes. The manner in which these changes are applied can make the difference between an inspired and a pedestrian performance.

Poetic creation and the use of different tone levels is essentially improvisatory; the singer may use many stock phrases and exclamations to achieve continuity and to mark climaxes. The improvisation of a performer may be repeated on another occasion and eventually become a song in its own right. The various aspects of improvisation, especially those that lead to the creation of a new song, are termed *ekisoko*, a concept difficult to translate into a Western language. Ganda historians record the political and social circumstances out of which an *ekisoko* has sprung, even though it be centuries ago, and quote the model for the new *ekisoko*.

Patterns of accompaniment are likely to be rigidly fixed. It is impossible to say how conservative these patterns are and for how long they have remained intact; however, one has been recorded as having remained stable for over 25 years, and this single case may well be representative of most music in Buganda and may be valid for a much longer period. The music lends itself to notation in 3/8 or 6/8, but Kyagambiddwa has also published several transcriptions in 5/8. He believed that heroic songs of the past were sung in 4/4, a pattern he called *biggu* ('witch-doctor's rattles'). The melodies are pentatonic, probably of the pen-equidistant variety, which tends to adapt to Western diatonic tuning. A study of xylophone and harp tuning processes provides an insight into the tunings themselves (Wachsmann, 1967; Cooke, 1992).

Uganda

IV. Modern developments

Western music continues to have an influence on Uganda's music. From the 1950s 'Sunday' composers, untrained in Western composition, turned mainly to choral music. The first commissioned composition was probably Mbabi-Katana's *Te Deum* for the ceremony at the High Court in Kampala on the occasion of Elizabeth II's coronation in 1953. Kyagambiddwa's *Uganda Martyrs African Oratorio* (1964) was recorded and widely performed in Europe. His technique is characterized by detailed vocal scoring, which closely follows the profile of the text in the traditional manner, with written instructions naming the particular dance style in which drummers might improvise an accompaniment for the chorus in each movement. Like Kyagambiddwa (1928–78), the Munyankore composer Benedicto Mubangizi (1926–95) frequently composed in his own vernacular, closely emulating at times the traditional singing style of his people and occasionally using

traditional rhythmic accompaniments. His output was large and included six masses and 265 anthems and hymns. His hymnbook compilation *Mweshongorere Mukama* (Let us Praise the Lord) contained many of his own compositions and has become popular in Catholic churches throughout the diocese of Western Uganda. Within the Protestant Church of Uganda composers have tended to create vernacular compositions with SATB homophony similar to English models (Gray, 1995).

The late Ahmed Oduka, director of the Uganda Police Band, created a repertory with tunes based on traditional melodic patterns and wrote out the score for band instruments as he had been taught at the Royal Military School of Music, London (Kneller Hall). Like Kyagambiddwa, he added drummers on ad hoc local drums, without scoring their parts.

In Kampala, the capital, and in the few other provincial towns, nightclubs, bars and local radio stations disseminate imported musical entertainment and the somewhat Westernized popular music of local groups. While Congolese and Swahili songs and styles based on West African and Latin American genres are popular, groups such as Jimmy Katumba with the Ebonies and the Afrigos Band (both popular during the 1980s and early 1990s) also perform in local vernacular languages, and in some cases the influence of Western church homophony is clearly evident. One of the most popular genres of the mid-1990s was *kadongo kamu*, originally inspired by American country music; it involved one singer with a steel-string guitar performing very much in the tradition of the itinerant rural musician. Humorous, topical and subversive commentary (especially during the period of army rule) were important characteristics in these acts. While the guitar accompaniments were rudimentary, using simple triadic Western harmonies, indigenous rhythms such as the *baakisimba* dance pattern were also integrated. Later, *kadongo kamu* moved into popular theatres and was enlarged to accommodate other instrumentalists (e.g. electric and bass guitars) and dancers, but it lost none of its political and social content.

Popular theatre involving much song and dance burgeoned through the 1990s, drawing on both the expertise of graduates from Makerere University's School of Music, Dance and Drama and the musical skills of popular musicians. Topical new songs and Western 'hits' are juxtaposed with modernized action songs, traditional dances, court music and ritual to build plots advanced mainly by improvised dialogue. Numerous theatre venues have appeared in Kampala and its suburbs, where semi-professional companies often play to packed houses. Some of the urban Muslim population have developed an interest in *taarab* music from the Swahili coast and several *taarab* bands were formed during the 1990s, modelling their playing on imported recordings.

During the period of strife, Western religion was perceived by many rural Ugandans to have failed them, and this perception, combined with a breakdown in the national health infrastructure, corresponded to a rise in importance of traditional healers who combine their medicinal work with ancestor worship and spirit appeasement through the use of mediums and various types of trance. Music and dance are vital ingredients in these activities. Moreover, since traditional culture and traditional belief go hand in hand, the leaders of such cult groups (e.g. the Cwezi ancestor cult in Bunyoro

and the corresponding Swezi cult in Busoga) regard themselves as guardians of traditional culture and extend patronage to local amateur groups specializing in traditional songs and dances. The cults are well-organized on a national basis; the Ugandan Traditional Healers and Cultural Association serves as a central organization.

An official policy aimed at recognizing the special potential of women in national development has led to the formation of innumerable women's clubs and self-help groups throughout rural Uganda. Singing and dancing often occupy a central place in their activities and in their songs (whether traditional or newly composed), which disseminate the latest ideas on good husbandry, hygiene, child care and other matters considered essential to development.

The ministries responsible for culture, education and agriculture view performance of traditional music and dance as a means of furthering their work. Accordingly, they organize regular district and national music festivals. While new songs are produced in abundance, the performance of traditional repertoires clearly illustrates the process of a transference of function. Music and dance that formerly played an essential role in work, ritual, ceremonial and social events in village life are increasingly performed as 'consati' (concert programmes) or as theatre. The 'theatre' may often be no more than the compound of a homestead or a temporary open space in front of a new dispensary, village school or local government offices.

The numerous rural amateur troupes throughout the regions rehearse programmes that feature not only their local traditional instrumental styles and dances but occasionally also stereotypes of popular dances and musical genres from other regions of Uganda. Some of these groups model their programmes on those of the former National Ensemble (Heartbeat of Africa), which, though based at the National Theatre in Kampala during the 1960s and 70s, used a large cast of performers drawn from various regions in order to create ethnically varied and attractive programmes and to express the concept of a harmonious multi-ethnic society. These efforts, combined with the widespread encouragement of traditional instrument playing in schools, lead sometimes to a varied instrumentarium where harps, zithers, panpipes and xylophones are added to what were once smaller ensembles.

Since around 1970 the *adungu* harps of the Alur have also been adopted as ensemble instruments in many areas of Uganda. They are made in three or four different sizes, tuned heptatonically, and are used frequently like guitars to produce simple triadic harmonies for accompanying traditional and modern songs and hymns. Everisto Muyinda (d 1992) was the chief inspiration for the concept of mixed ensembles; he became a key figure in the musical life of the country during his varied career as a palace musician, a research assistant in a government-sponsored survey of music in Uganda, a chief musician in the widely travelled National Ensemble (where he was credited with inventing the 'Kiganda orchestra'), a demonstrator in the music gallery of the Uganda Museum and an instructor in traditional music at several large secondary schools. His younger colleague, Albert Ssempeke, like Muyinda a singer and performer of many instruments, also obtained initial training from the *kabaka's* musicians and has taken up Muyinda's mantle in his efforts to promote traditional Ganda music. Both men have been teachers and mentors of many Westerners who have studied music in Uganda.

Uganda

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Ugarte, Floro M(elitón)

(b Buenos Aires, 15 Sept 1884; d Buenos Aires, 11 June 1975). Argentine composer and teacher. He received his earliest musical training from Hercules Galvani (violin) and Cayetano Troiani (harmony) in Buenos Aires. Later, he attended the Paris Conservatoire, where he studied harmony with Pessard and Lavignac and counterpoint, orchestration and composition with Félix Fourdrain. After completing his education in 1913, he returned to Buenos Aires, where he held various teaching positions, including professorships at the Conservatorio Nacional de Música and the Universidad Nacional de La Plata. He served as a member of the Comisión Nacional de Bellas Artes and as president of the Sociedad Nacional de Música (later the Asociación Argentina de Compositores). He had a longstanding association with the Teatro Colón, serving on its board of directors (1924–7) and acting as technical director (1930) and general director (1937–43, 1946, 1956) of the theatre.

Ugarte is recognized as one of the leading composers of his generation and a principal proponent of Argentine musical nationalism. His early works show traces of French Impressionism; later, he infused his style and melodic, rhythmic and harmonic suggestions derived from Argentine folk music. His works of the 1940s and beyond reveal an abstract compositional approach, avoiding overt folkloric references. Ugarte composed in all genres. His one-act fairy-tale opera, *Saika* (1918), and his indigenous ballet, *El junco* (1944), both received performances at the Teatro Colón. His Violin Sonata (1928) stands as one of the most important works of the Argentine chamber music repertoire. His charming song, *Caballito criollo* (1928) reveals a potent use of national idioms and expressive capabilities within a concentrated form.

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(selective list)

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Chbr: *Pf Qt*, 1921; *Vn Sonata*, 1928; *Str Qt*, 1935

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DEBORAH SCHWARTZ-KATES

‘Ugav

(Heb.).

Ancient Jewish instrument, possibly a reed-pipe or form of organ. See Biblical instruments, §3(xii).

Ughi, Uto

(*b* Busto Arsizio, 21 Jan 1944). Italian violinist. He began playing the violin as a child and first appeared in public at the age of seven, performing the Bach D minor Chaconne. A meeting with George Enescu at the Accademia Musicale Chigiana in Siena in the early 1950s led to his going to Paris for two years as one of Enescu's last pupils. He then studied at the Geneva Conservatoire and toured with the pianist Lamar Crowson before beginning an international career. Since 1979 he has helped to organize a festival in Venice, and from 1987 to 1992 he directed the Accademia di Santa Cecilia Chamber Orchestra in Rome. For some time he has spent a third of his year in Italy, where he is based in Rome, and the other months on tour. Ughi is an archetypal Italian violinist, with a strong technique and a large tone of great beauty which he deploys in a repertory ranging from the Italian Baroque to the 20th century. His recordings include many of the large-scale concertos as well as some by Tartini; Beethoven sonatas with Wolfgang Sawallisch at the piano; and Bach's unaccompanied works. He has the use of two violins: the 1701 'ex-Kreutzer' and the 1744 'ex-Grumiaux' Guarneri 'del Gesù'.

TULLY POTTER

Ugo de Lantinis.

See [Lantins, de](#).

Ugolini, Vincenzo

(*b* Perugia, c1580; *d* Rome, 6 May 1638). Italian composer, singer and teacher. He was a pupil of G.B. Nanino at the choir school at S Luigi dei Francesi, Rome, from June 1592 to 31 October 1594. On 1 May 1600 he was engaged as a bass there. From February 1603 to 6 December 1609 he was *maestro di cappella* of S Maria Maggiore, Rome; after a severe illness in January 1606 he could no longer fulfil his obligations and in order to recover his health was granted leave of absence from Rome from May to September that year. From 1610 he worked at Benevento Cathedral and from 1614 was director of music to Cardinal Arrigoni in Rome. From 1 August 1616 to 31 July 1620 he was *maestro di cappella* of S Luigi dei Francesi. On 13 June 1620 he

was chosen as successor to Francesco Soriano, who had retired as *maestro* of the Cappella Giulia at S Pietro. He took up the post in July at a salary of only five scudi a month, while Soriano still received ten scudi; from August 1621, after Soriano's death, he was paid the entire salary of 15 scudi. On 16 February 1626 he was discharged, probably because he refused to take part in a public composition contest with Paolo Agostini, who was appointed to succeed him the following day. According to Vincenzo Giustiniani (*Discorso sopra la musica*), he was in Parma for a short period in 1628, for the Duke's wedding to Margarita de' Medici, sister of the grand duke of Tuscany. From May 1631 until his death he was again *maestro di cappella* of S Luigi dei Francesi. Orazio Benevoli was among his pupils.

Though clearly rooted in the 16th-century polyphonic style, Ugolini's music is also influenced by innovations taking place around 1600. In his first book of *Sacrae cantiones*, the setting for double choir is often interspersed with passages for solo voice or a few voices only, and rapidly performed *passaggi* predominate in the Alleluia sections. Features of this new stylistic approach are present in greater diversity in the *Motecta sive sacrae cantiones* (Venice, 1616). The solo motets in particular contain extensive virtuoso *passaggi* of considerable difficulty, requiring trained singers to perform them (see, for instance, the introit motet *Dies sanctificatus*, with trills within extensive chains of coloratura writing, and the motet *Congratulamini*, with rapid runs and long coloratura passages calling for considerable vocal range).

The *Motecta sive sacrae cantiones* (Rome, 1619) contains works characteristic of the concerto style in Roman church music of around 1620. Strong rhythmic contrasts are created by the alternation of extensive coloratura sections and parlando passages, and by frequent changes of meter. Short, rhythmically concise *soggetti*, repeated in sequence or taken up in imitation by the other voices, enliven the concertato interplay. In the solo motets the continuo forms the function of a supporting bass for extensive melodic sections interspersed with coloratura passages and ornamentation. Internal contrasts, provided by the alternation of rapid and sustained passages, serve to illustrate the text.

The *Motecta et missae*, liber secundus (Rome, 1622), represent a stylistically interesting symbiosis of the modern concertato style and polyphonic setting in the form of the anachronistic art of the canon. These works are a significant reflection of the situation in Rome at the time, when Romano Micheli was enlivening the scene from 1620–50 with his numerous polemical writings, and urging his contemporaries to write canonic compositions. Ugolini employs canons for four to 12 voices almost exclusively in the Sanctus movements (the Osanna and Benedictus) of his masses. The only exception is the *Missa sopra il vago Esquilino*, which also has a canon in the Agnus Dei. In the manner of the riddle canon of the Netherlands, the solution is hidden in an accompanying Latin motto. However, the *resolutio* is always expressed. By comparison with Ugolini's earlier works, an increasing sublimation and depth of expression is perceptible in this collection. Important connotations of meaning are sometimes taken to ardent heights by the repetition of words in connection with short melodic sections in sequence (as in the motet *Accipe munus*). Extensive melismas and the repetition of short motifs in sequence, as in the Christe of the *Missa sopra il vago Esquilino*, and the occasional insertion of solo passages (as in the Credo of the *Missa Beata Virgo Maria*,

12vv), emphasize the new stylistic attitude of these compositions. The collection is an important, and in its musical structure a specifically Roman, contribution to the concertato mass of the first quarter of the 17th century.

WORKS

sacred

Sacrae cantiones, lib.1, 8vv, bc (org) (Rome, 1614)

Motecta sive sacrae cantiones, lib.1, 1–4vv (Venice, 1616)

Motecta sive sacrae cantiones, lib.2, 1–4vv (Venice, 1617)

Motecta sive sacrae cantiones, lib.3, 1–4vv (Venice, 1618)

Motecta sive sacrae cantiones, lib.4, 1–4vv (Rome, 1619)

Motecta et missae, lib.2, 8, 12vv, bc (org) (Rome, 1622)

Psalmi ad vespervas, 8vv, bc (org) (Venice, 1628)

Psalmi ad vespervas et motecta, lib.1, 12vv, bc (org) (Venice, 1630)

2 motets, 2vv, bc, 1618³, 1619⁵; 2, 3vv, bc, 1621³, 1625¹

2 hymns: Veni Creator Spiritus, 4vv; Gloria Patri Domino nato, 5vv: *I-Rvat C.G.xv/70*

4 ants: Illuminare his qui in tenebris, 8vv; Omnes gentes plaudite manibus, 8vv; Et tu puer propheta, 8vv; Petrus apostolus, 6vv: *Rvat C.G.xv/70*

Litaniae lauretanae, 8vv, *Rvat C.G.xv/70*

Lauda Sion Salvatorem, 6vv, *Rvat C.G.xv/71*

Favus distillans, motet, 8vv, bc (org), *Rvat C.G.xiii/25*

Jubilate Deo, 5vv, *Rvat C.G.xv/70*

secular

Il primo libro de madrigali, 5vv (Venice, 2/1615)

Il secondo libro de madrigali, 5vv (Venice, 1615)

1 madrigal, 1599¹⁶ (also in 1616¹⁰)

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KLAUS FISCHER

Ugolino, Biagio.

See [Ugolinus, Blasius](#).

Ugolino of Orvieto [Ugolino di Francesco Urbevetano; Ugolinus de Urbeveteri]

(*b* ?Orvieto, c1380; *d* Ferrara, 23–31 Jan 1452). Italian theorist and composer.

1. Life and music.

He was already at Forlì Cathedral by 18 July 1411. On 13 May 1413 'domnus Ugolinus de Urbeveteri' was reported as a papal singer swearing allegiance to Pope Gregory XII. From 1415, when he represented the city of Forlì at the Council of Konstanz, he was a canon at Forlì Cathedral, appointed archdeacon in 1425; he was also rector at S Antonio abate in Rivaldino, Forlì. In 1427 he served as episcopal vicar during Bishop Giovanni Caffarelli's absence in Rome and was evidently a figure of substance within the city. He had correspondence with the humanists Girolamo Guarini, Ambrogio Traversari and Flavio Biondo; he was famous as an orator; and he is credited with a treatise on physics.

Ugolino visited Ferrara with the singers of Forlì on St Luke's day, 1426. On 12 October 1429 he was elected canon of Ferrara Cathedral, but he was still living in Forlì in November 1429; his permanent residence in Ferrara is documented only from March 1431. Evidently the rise of the Ghibellines in Forlì had forced his departure. On 25 August 1431 he was elected archpriest of Ferrara Cathedral (until 1448), in which capacity he seems to have played an important role in the expansion of the choir-school.

In 1448–51 he was vicar to Cardinal Pietro Barbo (the future Pope Paul II), in the diocese of Cervia. On 16 December 1449 he was appointed a papal secretary, a position he retained to the end of his life. Ugolino made his last will on 23 January 1452 at his home in Ferrara; an inventory of his estate was ordered on 31 January. According to an inventory of 1466, he had left the cathedral a copy of his *Declaratio* and a large but incomplete music-book that he had compiled, apparently of his own compositions.

But Ugolino's musical legacy is hard to judge. Although he was one of the last surviving composers of the Italian Trecento, the main body of his surviving music is all but illegible: the 18th gathering of the palimpsest manuscript *I-Fs*/2211 was devoted to songs by him, 10 large openings containing perhaps 11 pieces; they include works with French as well as with Italian text. Three songs, headed 'Idem Ugolino', appear at the end of *I-Rc* 2151 (c1450), the grandest manuscript of his *Declaratio*; all are in the then outdated full-black notation with red coloration (a technique found also in the Ferrarese manuscript *P-Pm* 714 from the same years; see [Robertus de Anglia](#)), and use intricate rhythmic devices that reflect the Ars Subtilior tradition, though their style is otherwise that of the late Trecento composers. All three appear to be in two voices, though here too there are severe legibility problems (attempts at editing them are in Seay, 1955). The first, *Si videar invidorum sequi consortia*, seems to be a ballade, though its Latin text has no clear structure;

L'alta virtute and *Chi solo a si* are both Italian ballate, though for the latter only the discantus line survives.

2. Theory.

Ugolino's *Declaratio musicae disciplinae* ('declaration of the discipline of music'; ed. in CSM, vii, 1959–62) was most likely completed during his years at Ferrara. Divided into five books, probably on the model of Boethius, it represents the *summa* of his learning, both speculative and practical. From the very first sentence of the introduction, 'The intellective power is known to be the noblest of the powers of the soul', it is clear that the treatise is pitched at a high intellectual level. Music is approached through reason and the senses, but reason, based on mathematics, takes precedence: music is a science. This Aristotelian orientation is evident throughout the treatise.

Proceeding from things more known to those less known, Ugolino began with the elements of music. Book 1, divided into 165 chapters, covers pitches, properties, intervals, mutation and modes, but more than half of it is an extensive discussion of chants and their differences. The much shorter Book 2, on 'musica melodiata', is devoted to note-against-note counterpoint. Consonant and dissonant intervals are calculated within a hexachord and between different hexachords, illustrated with numerous examples. The book closes with a very important chapter on *musica ficta*, with rules and examples for perfecting imperfect consonances and 'sweetening the harmony'. Book 3 is an extended gloss in Scholastic terms on Johannes de Muris's *Libellus cantus mensurabilis*, rather oddly preceded by a discussion of modal ethos. With this book we come to the end of Ugolino's writings on practical music. Book 4 takes up the speculative aspect of intervals: it treats proportions first from a purely mathematical point of view, then as the basis of intervals. Book 5 returns to the high philosophical plane, with an inquiry into the nature of sound and its relation to *musica instrumentalis*, *humana* and *mundana*. Here the principal authority is Boethius.

It is clear that Ugolino, while not mentioning authors more recent than Johannes de Muris, had studied the works of Prosdocimus de Beldemandis, in whose footsteps he followed in treating both the practical and the speculative aspects of music. Many sections of Book 2 recall Prosdocimus's own counterpoint treatise. Moreover, the short treatise of the monochord appended to Ugolino's *Declaratio* is directly modelled on Prosdocimus's *Parvus tractatulus de modo monacordum dividendi*. Both produce one division in *musica recta* and two in *musica ficta*, providing flats and sharps. The only difference is that Ugolino began on *c* rather than *G* and split the semitones B–C and E–F into equal halves. Prosdocimus's and Ugolino's divisions, resulting in five flats and five sharps, were to have considerable influence on late-15th-century theorists in Italy. A significant source for the speculative portions of the *Declaratio*, likewise unnamed by Ugolino, has been identified as the anonymous *Questiones* on music (*F-Pn* lat. 7372), perhaps written by a pupil of Biagio Pelacani or someone in his circle.

Ugolino's treatise, though less original than was once thought, was nevertheless influential, especially the first two books. Franchinus Gaffurius copied substantial extracts in his *Extractus parvus musicae* of about 1474 and was able to purchase his own (incomplete) copy after he moved to Milan (*GB-Lbl* Add.33519). John Hothby used a copy (*I-Fn* Magl.XIX.36) for teaching

purposes. Bartolomeus Ramis de Pareia transmitted Ugolino's metrical rules on counterpoint, with improvements, in his *Musica practica* of 1482. Giovanni del Lago quoted the *Declaratio* frequently in his letters, although he believed it to be by Prosdocimus. The treatise is a major if unacknowledged source of the anonymous *Compendium musices* printed in many editions in Venice between 1499 and 1597 (ed. in CSM, xxxiii, 1985). A chained copy of Ugolino's *Declaratio* was still in the sacristy of Ferrara Cathedral in the 16th century, when it was mentioned as being 'thoroughly useful to clerics'.

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DAVID FALLOWS (1), BONNIE J. BLACKBURN (2)

Ugolinus, Blasius [Ugolino, Biagio]

(*b* Venice, c1700; *d* Venice, 1771). Italian theorist. He may originally have been Jewish, though apostatized, eventually becoming a monk in the Franciscan order. As a scholar of Hebrew and other ancient languages, he was well qualified to compile and edit a vast anthology of writings, mainly by 17th- and 18th-century Christian authors, including himself, on Jewish antiquities, named *Thesaurus antiquitatum sacrarum* (Venice, 1744–69). Amounting to 34 volumes in folio, the compilation includes Latin translations of numerous tractates from the Mishnah, the Babylonian and Palestinian Talmud and rabbinical writings. Volume xxxii (1767) is entirely dedicated to learned disquisitions on biblical music and related topics; it contains 46 essays (in Latin), many of them excerpts from larger treatises, by 34 scholars, among whom the names of Marin Mersenne, Athanasius Kircher, Augustin Calmet and Augustus Pfeiffer indicate the breadth of Ugolinus's reading. Of special importance is Ugolinus's own Latin translation of the polyhistor Abraham Portaleone's *Shiltei ha-giborim* ('Shields of the Mighty', Mantua 1612), with its partly factual, but more often fictitious, descriptions of the Ancient Temple and its music. The title of Mersenne's posthumous tract *De musica hebraeorum* is misleading inasmuch as it contains the first translation (into Latin) of the 'Book of creation' (*Sefer yetzirah*, written between the 3rd and 6th centuries, though with later interpolations), among the earliest sources of Jewish Kabbalah. In historical perspective Ugolinus's bold encyclopedic enterprise may be considered a first step towards a comparative study of ancient folklore and a harbinger of the 'higher criticism' which burgeoned in scholarship only one or two generations thereafter.

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ERIC WERNER (with DON HARRÁN)

Ugolinus de Maltero Thuringi.

See [Anonymous theoretical writings](#) (Cat. no.107).

Ugoni, Francesco

(*b* ? Maleo, nr Milan, bap. 24 Aug 1587; *d* after 1616). Italian composer and organist. He is known only by *Giardinetto di ricreatione: canzoni et madrigali ... libro primo* (Milan, 1616; ed. M.G. Genesi, Trento, 1997), for one to five voices and continuo, from which it appears that he was priest and organist of the collegiate church of Maleo Lodigiano. He dedicated the collection to Bernardo Belloni, who was *principe* of the Accademia dei Novelli at nearby Codogno, judge of Maleo and Cavacurta, and author of most of the 22 texts. The single instrumental French chanson in the collection is entitled *La Bellona* in his honour, and some of the madrigals are dedicated to other members of the Accademia dei Novelli. According to Schmitz, 'all of Ugoni's work seems to be an artistically productive fusion of the *stile nuovo* and Renaissance polyphony, although with a distinct predominance of the latter'. A canzone

entitled *La Ugone*, which appears in a collection of Floriano Canale (Venice, 1600), possibly refers to Ugoni.

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SERGIO LATTES (with AUSILIA MAGAUDDA, DANILO COSTANTINI)

Ugrino.

German firm of music publishers. In 1921 Gottlieb Harms and Hans Henny Jahnn founded the firm in Hamburg; in 1923 it was registered as an 'association for safeguarding the interests of the Ugrino religious community, publishing section'. Hilmar Trede joined the firm in 1925 as director. The first undertaking (in 1921) was a complete edition of the works of Vincent Lübeck which was followed by complete editions of Scheidt and Buxtehude. Jahnn was forced to emigrate in 1933, and apart from works already in preparation when he left, which continued to appear until 1935, publishing did not resume until his return in 1952. In 1956 the firm was again incorporated in the commercial register. After Jahnn's death in 1959 it was taken over by his daughter Signe Trede. On 1 October 1971 the VEB Deutscher Verlag für Musik in Leipzig acquired the publishing rights of Ugrino, which still continues to produce works by Buxtehude, Gesualdo, Scheidt, Schlick and others. On 1 January 1992 Breitkopf & Härtel acquired Deutscher Verlag für Musik, but it still exists in Leipzig as an independent firm.

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THEODOR WOHNHAAS

Uhde, Hermann

(*b* Bremen, 20 July 1914; *d* Copenhagen, 10 Oct 1965). German baritone. He studied as a bass at Philipp Kraus's opera school in Bremen, where he made his début as Titirel in *Parsifal* (1936). After some years at Freiburg and Munich he first appeared in baritone roles at The Hague in 1942. A prisoner-of-war from 1944 to 1947, he then sang regularly at Hamburg, Vienna and Munich. He scored a great success at Covent Garden with the Munich company as Mandryka in *Arabella* (1953), and later with the resident company as Gunther and Telramund, roles in which he was generally recognized as unsurpassed in his lifetime. He sang at Bayreuth and Salzburg,

and made a particular impression at the Metropolitan Opera with his *Wozzeck*, sung in English. He created many roles, including Creon in Orff's *Antigone* (which, like his performance of Wagner's Dutchman, is still impressive on record). He died during a performance of Bentzon's *Faust III*. (A. Williamson: 'Hermann Uhde', *Opera*, xii (1961), 762–9)

J.B. STEANE

Uhde, Johann Otto

(b Insterburg, East Prussia, 12 May 1725; d Berlin, 20 Dec 1766). German composer and violinist. From the age of eight he was an apt student of the violin, and at 14, after his father had become a high court councillor in Berlin, he became a favoured soloist at the musical soirées of the minister von Happe. In Berlin he studied the violin with the Brunswick orchestra leader Simonetti, and keyboard and composition with Christoph Schaffrath. As an adult, inspired by the Berlin Opera, he became a good solo singer. In 1743 he entered the university in Frankfurt an der Oder as a student of law, and from 1746 until his death he carried on a distinguished legal career in Berlin.

Uhde was one of the most talented among the large and influential number of mid-18th-century German amateurs of music. Like such amateurs as the lawyer Krause and the poet Gerstenberg, he helped to develop a new attitude towards the lied as a form of poetical expression; unlike them, he showed considerable versatility as a composer. According to Hiller, several of Uhde's compositions were published anonymously in Berlin; this probably refers to anthologies such as the *Musikalisches Mancherley*. His musical estate is now in Harvard University Library, Cambridge, Massachusetts.

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EUGENE HELM/PETER WOLLNY

Uhl, Alfred

(*b* Vienna, 5 June 1909; *d* Vienna, 8 June 1992). Austrian composer. A pupil of Franz Schmidt at the Vienna Music Academy, he received the diploma in composition (1932) with honours. He subsequently secured a position as Kappelmeister of the Swiss Festspielmusik in Zürich, composing scores for a variety of cultural and industrial films. He returned to Vienna in 1938 and in 1940 was drafted into the Austrian Army. From 1940 to 1942 he commanded a French prison camp in Neumarkt. He joined the faculty of the Vienna Music Academy in 1945, where he taught theory, orchestration and composition until his retirement in 1980. He was the recipient of the Vienna Schubert Prize (1943), the Austrian State Prize (1960), the Vienna Music Prize (1961), the Viennese Gold Medal of Honour (1969) and the Austrian Badge of Honour for Service and Arts (1980). He also served as the president of the Austrian Gesellschaft der Autoren, Komponisten und Musikverleger (1970) and the Künstler-Union (1976).

Synthesizing elements from neo-classicism, atonality, serialism and traditional tonal and contrapuntal idioms, Uhl's style combines technical sophistication and musical charm. The wit and humour, rhythmic inventiveness, thematic development and advanced harmonic language of his works give his music a vitality that is at once engaging and appealing.

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J.M. HINSON

Uhlig, Theodor

(b Wurzen, nr Leipzig, 15 Feb 1822; d Dresden, 3 Jan 1853). German theorist, critic and composer. The illegitimate son of King Friedrich August II of Saxony, he studied with Friedrich Schneider in Dessau (1837–40) and joined the Dresden orchestra as a violinist in 1841. Although he was initially hostile to Wagner, study of *Tannhäuser* and of the essay on Beethoven's Ninth Symphony (1846) turned him into one of the earliest, most loyal and most articulate of Wagner's defenders. His 'great seriousness and his quiet but unusually firm character' attracted the attention of Wagner, who also wrote in his autobiography that Uhlig 'had grasped with clear understanding and perfect agreement those very tendencies of mine which many musicians of apparently wider culture than his own regarded with almost despairing horror, as being dangerous to the orthodox practice of their art'. He remained a close friend of Wagner, whose correspondence with him is filled with enlightening personal and professional details (Uhlig's letters to Wagner have not survived). With Uhlig's untimely death to consumption in 1853, Wagner lost one of the few 'progressive' commentators from the early 1850s (besides Liszt) whose opinions Wagner supported. Uhlig attacked Meyerbeer and *Le prophète* in 1850–51 in the *Neue Zeitschrift für Musik*, at the same time defending *Tannhäuser*, *Lohengrin* and Wagner's operatic practice in general. He allowed his sympathies for Berlioz, Weber, Mendelssohn and Schumann to be diminished by his devotion to Wagner; but he is important for being one of the first critics to write about music with reference to the issues raised by Wagner, as not merely a limited aesthetic sensation or a matter for technical theory but as part of the cultural life of a country and an epoch. Nevertheless,

Uhlig's articles tended to focus more on purely musical issues than Wagner's writings. Uhlig's thought also had a reciprocal influence upon Wagner's own writings, for example in the reception of Beethoven. Uhlig's theoretical writings include a study of phrase structure that greatly impressed Wagner, and one of errors in the printed scores of Beethoven's symphonies. His review of an article by Liszt drew from the composer an admiring letter (25 June 1851). Uhlig's compositions, which ran to 84 opus numbers, include Singspiele, symphonies, chamber music and songs.

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JOHN WARRACK/JAMES DEAVILLE

Uhlmann.

Austrian family of wind instrument makers and musicians. The firm was founded by Johann Tobias Uhlmann (*b* Kronach, Upper Franconia, 8 June 1778; *d* Vienna, 12 May 1838), who was granted a licence to trade in Vienna in 1810; he took the oath of citizenship in 1817. In addition to his instrument-making activities he was an oboist at the Theater an der Wien. In 1831 his sons Leopold and Jakob entered the firm, which already had become one of the most important in the Austrian lands, producing wind instruments of all kinds and exporting them to the rest of Europe as well as to Egypt, Persia and Brazil. Jakob Uhlmann (*bap* 19 Dec 1803; *d* 18 Nov 1850) received his licence to trade in 1830 and was also an oboist in the Hofmusikkapelle from 1843. He died of typhoid. His son Jakob (*b* 1837) is recorded at the same address during the following years. The fact that Jakob Uhlmann junior (*d* 10 Sept 1871) was also an oboist has caused some confusion. The younger Jakob played in the orchestra of the court opera, and from 1866 taught at the conservatory of the Gesellschaft der Musikfreunde. He died of pulmonary tuberculosis aged 34.

Leopold Tobias Uhlmann (*b* 22 Feb 1806; *d* 8 March 1878) learned his father's trade and applied for his 'freedom' in 1825. In 1830 he received a patent in connection with improvements to the double-piston or Vienna valve (see [Valve \(i\)](#); for illustration see [Horn](#), fig.1*b*), developed by Joseph Riedl and Josef Kail. The new valve was quieter, more airtight and produced less

friction. Although Uhlmann used this valve in horns, trumpets and trombones, it was to prove useful only for the horn; with minor alterations it is still used today in the so-called Vienna horn in F. Uhlmann also made improvements to the ophicleide, providing it too with Vienna valves (see [Ophicleide](#), §3). In 1843 he applied for patents for four other improvements: a mouthpiece in which the volume of the cup changes according to lip pressure; a new process for making the flare; an improved rotary valve; and auxiliary keys to improve intonation. Uhlmann was appointed wind instrument maker to the Austro-Hungarian court in 1874. His advertisements proudly mention the firm's exports to both Russia and America, and the nine medals won at trade and international exhibitions. After Leopold Uhlmann's death his son of the same name continued the family business. In 1900 the Erste Productivgenossenschaft der Musikinstrumentenmacher (workers' cooperative; founded 1892) took over the stock of the workshop.

Joseph Uhlmann (*b* 31 Dec 1807; *d* 1 May 1859) also joined his father's business and appears in the Vienna registers as an independent instrument maker of wind instruments from 1846 onwards.

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RUDOLF HOPFNER

Uilleann [union] pipes.

A type of bellows-blown bagpipe known in Ireland from the early 18th century and now widely played. In the 19th century they were known as 'union pipes'; the present term was only coined at the turn of the 20th century and comes from the Irish word *uille* ('elbow'). (see [Bagpipe](#), §4, and [Ireland](#), §II, 6 and fig.2.

Uissel, Gui d'.

See [Gui d'Ussel](#).

Ujfalussy, József

(*b* Debrecen, 13 Feb 1920). Hungarian musicologist. He studied the piano and composition at the Debrecen Music School and took a degree in classics at the university, where he also took his doctorate (1944) with a dissertation on the structure of Homer's epics; concurrently he worked as a university assistant and taught at a secondary school (1943–6). At the Budapest Academy he studied composition with Veress, conducting with Ferencsik,

musicology with Szabolcsi and Bartha and folk music with Kodály (1946–9). He was a member (1948) and then head (1951–5) of the music department of the Ministry of Culture before returning to the academy as professor of music aesthetics and theory (1955). In 1961 he joined the staff of the Bartók Archives (from 1969 the Institute of Musicology) of the Hungarian Academy of Sciences. He became a corresponding member of the Hungarian Academy of Sciences in 1973, having succeeded Szabolcsi as president of the musicological commission and director of the Institute of Musicology in 1973.

In 1985 he became a regular member of the Hungarian Academy of Sciences, and from 1985 until 1993 was its vice-president. Between 1980 and 1988 he was rector of the Music Academy. He is president of the Hungarian Aesthetics Society and a member of the Académie Européenne des Sciences, des Arts et des Lettres (Paris), and the executive committee of the International Association for Aesthetics. He was awarded the Erkel Prize in 1961, the Kossuth Prize in 1966, the Apáczai Csere János Prize in 1985, and the Herder Prize in 1987.

József Ujfalussy is one of the leading personalities of Hungarian musicology. His research has focussed mainly on the works of Mozart, Debussy, Bartók and Kodály; his scholarly temperament, however, is best characterized by an approach to genre and semantics that encompasses the whole of music literature and concentrates on the meaning within the music.

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ISTVÁN KECSKEMÉTI/ZSUZSANNA DOMOKOS

Ukelele.

See [Ukulele](#).

Ukmar, Vilko

(b Postojna, Slovenia, 10 Feb 1905; d Kamnik, Slovenia, 24 Oct 1991). Slovenian composer and writer on music. He studied law at the University of Ljubljana (1924–8, diplôme 1931) and music at the conservatory there (1924–30); he continued his musical studies with Schmidt in Vienna (1931–2) and at the Zagreb Academy (1932–4). From 1934 to 1943 he was professor of music history at the Ljubljana Academy of Music, also serving as director of the opera company (1939–45); he returned to lecture in music history and aesthetics at the Academy (1947–75) and at the University (1962–79). Initially writing in a Romantic vein, he was drawn to Expressionism and the use of 12-tone techniques.

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PAUL GRIFFITHS/IVAN KLEMENČIČ

Ukraine.

Country in Europe. It is located in the Steppes to the south of the central Russian upland, with an area of 603,700 km² and a population of 50.8 million (2000 estimate). Ukraine is a historic land, but historically unrevealed. Its political and cultural history has not enjoyed an extended independent existence for centuries. Consequently, Ukrainian culture has had a series of sporadic emergences, between which it kept its identity welded to each of the societies that controlled Ukrainian politics, whether Russian, Polish or Austro-Hungarian. Discussion of Ukrainian culture has always been in the context of countries and empires that ruled various parts of it and its accomplishments were used as fodder to build other cultures opposed to its development, even its existence. In a sense, Ukrainian culture has lived in diaspora in its own homeland.

I. Art Music

II. Traditional music

VIRKO BALEY (1), SOPHIA HRYTSA (2)

Ukraine

I. Art Music

1. To 1800.

2. The 19th century.

3. The 20th century.

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Ukraine, §I: Art music

1. To 1800.

The early history of music in Ukraine is centred on [Kiev](#). However, Kiev, and thus Ukraine, fell in political importance in the 13th and 14th centuries, and between the 14th and 17th centuries the principal purveyors of formal music instruction were the church brotherhoods, who were particularly active in Lwów (now L'viv), Peremyshl (now Przemyśl), Ostrog (now Ostrih) and Luzk (now Lutsk), as well as Kiev. Although set up primarily for religious education, music instruction was a significant part of the curriculum. An important development in music occurred when the Polish-Lithuanian union of 1569

brought the Ukrainian Church under Western influence. Western musical theories and polyphony were adapted at the Mohyla Academy (1615–1915) in Kiev, the central institution of higher learning in 17th-century eastern slavdom. By the second half of the 16th century neumatic notation had been replaced with the five-staff system called *kyivs'ke znamya*. The intellectual revolution of the 1600s was given a decisive push by the first great Ukrainian composer and theorist, Nikolay Dilets'ky. He was well equipped for the task of Westernizing Ukrainian music, since he had received an excellent education at the Jesuit academy in Vilnius and was familiar with new developments in Polish music. One of the most prolific composers in eastern Europe, Diletsky wrote the first work on the new music theory to issue from eastern Europe (*Grammatika peniya musikiyskago*, published in various editions between 1677 and 1681). Dilets'ky (and by extension the Mohyla Academy, which trained composers such as F. Ternopil's'ky, Y. Zahvoys'ky, H. Skovoroda (1722–94), Berezovs'ky (1745–77), H. Rachyns'ky (1777–1843), and Artemy Vedel (1767?–1808), determined the course of the development of music on the territory which then encompassed Ukraine, Belorussia, Lithuania and Russia. For this new style of multi-voiced choral compositions, known as *partesniy spiv* ('part singing'), Dilets'ky provided the theoretical and practical foundation. This resulted in the primacy of the polyphonic style in Kiev and led to the development of the genre of the '*partesniy*' ('choral') concerto. This particularly slavonic mixture of Baroque, and later Classical, styles became firmly established in Kiev and other parts of Ukraine and was transmitted to Moscow via Ukrainian singers and composers who worked there. The popularity and importance of the '*partesniy*' concerto is attested by the fact that in 1697 two music registers belonging to the L'viv Dormition Brotherhood record 398 works by Ukrainian composers for three to 12 voices (the majority, 120, for eight voices). In 1738 the Hlukhiv Singing School was founded.

As Ukraine began to reach its musical maturity in the 18th century, its accomplishments started to serve, and be absorbed by, Russia's musical development, so that in the early 19th century Kiev lost its musical primacy to Moscow. More and more musicians were being engaged in Russia and forced to develop a musical life there. This trend had already started at the end of the 17th century when the tsar summoned Diletsky to Moscow to teach the rudiments of polyphonic style, and continued with the appointment in the early 18th century of I. Popovsky as the precentor of the imperial court choir and the recruitment of singers from Ukraine. It became more pronounced when the Rozumovs'ky (Razumovsky) family (which produced the last hetman of Ukraine, to 1764) established itself in St Petersburg and began hiring gifted musicians from Ukraine (e.g. M. Poltorats'ky). The flowering of the Ukrainian school can clearly be seen in the work of three masters: Artemy Vedel, Berezovs'ky and Dmytro Bortnyans'ky. The last two also studied elsewhere in Europe, and upon their return were to remain in St Petersburg: Berezovs'ky, very briefly before his suicide, and Bortnyans'ky for the rest of his productive life. In their best and most original work, notably in the genre of the *a cappella* choral concerto, the two styles of Baroque and Classical are synthesized into a choral style of symphonic proportion and dramaturgy.

[Ukraine, §I: Art music](#)

2. The 19th century.

In the 19th century, Ukrainian culture became victim to increasing repression in the Russian Empire, culminating in the Ems Ukase of 1876, which forbade the dissemination of Ukrainian culture except for travelling troupes presenting musical comedy of the vaudeville variety. From the end of the 18th century into the middle of the 19th, instrumental music had begun to be written by such composers as Oleksandr Lizogub, H. Rachyns'ky and Yo. Vytvyts'ky (1813–1866). Large estates also had their own private serf orchestras and, mostly anonymous, composers wrote a great deal of *Gebrauchsmusik* for them. In western Ukraine (which was under Austro-Hungarian rule and did not have similar restrictions), musical activity first centered in Peremyshl, then moved to Lemberg (now L'viv). In Peremyshl, a group of semi-professional composers (chief among them Mykhaylo Verbyts'ky, the composer of the present national anthem, and I. Lavrivsky (1822–73), developed a distinctive school of Ukrainian music aimed at the amateur and tied to folklore. It was also used as a tool of *Prosvita* ('Enlightenment') societies, uniquely Galician organizations formed to promote Ukrainian populist ideals. There were *Prosvita* societies in eastern Ukraine after 1905 as well. Other composers who worked in the same vein were V. Matyuk (1852–1912), Isidor Vorobchievici (1836–1903, educated at the Vienna Music Academy) and Anatol' Vakhnyanyn, active in Lemberg and the composer of the opera *Kupalo*. The first important 19th-century Ukrainian work was for the stage. Tradition holds that 19th-century Ukrainian national music began with Semen Hulak-Artemovs'ky's *The Cossacks beyond the Danube* (1863, St Petersburg). Italian tradition provides the basis, but there is a Ukrainian colour in the harmonic and melodic structure, as well as in the use of folk tunes. It is a marvellous and clever work that combines musical sophistication and Ukrainian vaudeville.

The cornerstone of Ukrainian 19th-century music is the work of composer, pianist, choral conductor, ethnomusicologist and teacher Mykola Lysenko, who, with his opera *Taras Bulba* (composed 1880–91, after Gogol's novel), forged a national style. After settling in Kiev in 1876, Lysenko began to create a Ukrainian style based on folk music; he also aided in the revival of Ukrainian language and the attempt to separate the achievements of Ukraine from those of Russia. Lysenko was acknowledged to be the leading figure in Ukrainian music circles but because of his strong national and political beliefs, he was shunned by the influential Russian Musical Society. In 1904 he established in Kiev the Muzychno-Dramatychna Shkola (Music and Drama School; among its students were the composers Levko Revuts'ky and Kirill Stetsenko. Lysenko's achievements were considerable but uneven. Although a few composers wrote symphonies, such as Mykhailo Kalachevs'ky's *Ukrainian Symphony* in A minor (1876) and V. Sokals'ky's (1863–1919) symphony in G minor (1892), the main focus of late 19th-century composers was on choral music and opera. In this period Petro Sokals'ky composed *Mazepa* (1858–9), *May Night* (1876) and *The Siege of Dubno* (1878). Although not produced professionally, these works created a musically distinctive Ukrainian language, though modelled on Czech as well as Russian national operas. Other Ukrainian composers who wrote operas under these difficult circumstances were Vakhnyanyn (*Kupalo*, 1870), Mykola Arkas (1852–1909; *Kateryna*, 1899), Borys Pidhorts'ky (*The Spark of Kupalo*, 1901), Denis Sichyns'ky (1865–1909; *Roskolyana*, 1908) and Stetsenko (the miniatures *Polonianka*, *Lesychka*, *kotyk ta pivnyk*). In all these the material is

based on Ukrainian history or on plots drawn from works by Shevchenko or Gogol', and the use of folk tunes to establish Ukrainian identity.

[Ukraine, §I: Art music](#)

3. The 20th century.

The creative and pedagogical activities of Lysenko were particularly influential. Professional organizations in L'viv, such as Lysenko Higher Institute of Music (established in 1903) and Boyan Music Society, and Muzychno-Dramatychna Shkola (Music and Drama School), established in Kiev in 1904, which in 1918 became the base for Muzychno-Dramatychny Institut im. Lysenka (The Lysenko Institute of Music and Drama), put an end to the amateur aspects of Ukrainian music. Increased contacts between eastern and western Ukraine (stimulated by efforts to circumvent the tsarist ban on Ukrainian publications by setting up publishing houses in L'viv), further reduced the composers' isolation and led to a growth in professionalism. Ironically, another important institution was the Russian Musical Society, which in addition to sponsoring concerts, established music schools in a number of Ukrainian cities in the 19th century which developed into conservatories. In 1913 the Kiev Conservatory was so formed, and its second principal (1914–20) was Glière, who after Lysenko was most effectual. In its early years the conservatory boasted an excellent staff, producing a number of important performers, among them Vladimir Horowitz. The first two decades of the 20th century were thus critical in establishing a group of professional composers and teachers such as Mykola Leontovych, Yakir Stepovy, Stetsenko in Kiev, Filaret Kolessa in L'viv, Stanislav Lyudkevych, and Fedir Akimenko in Khar'kiv.

One of the first masterpieces of this period was Lyudkevych's symphonic cantata, *The Caucasus* (1902–13). It is a monumental choral symphony, inspired by the choral concerto tradition of 18th-century Ukraine, and a work of considerable power and originality. Another composer of importance was Leontovych, the most brilliant and original product of the Lysenko school in Ukrainian music. Between 1908 and 1918 Leontovych dispensed with the traditional Lysenkovian aesthetic and began to compose in a vividly expressive and figuratively rich fusion of Ukrainian improvisational polyphony, sophisticated imitative counterpoint, Impressionist harmonic refinements and dramatic complexity though rooted firmly in genuine folk tradition. In this he rivalled similar attempts by Bartók and Kodály.

Between 1917 and the establishment of Soviet Ukraine in 1922, Ukraine experienced enormous social and political changes. A number of different governments ruled, each with its own cultural programme. During the 1920s many important artistic personalities emerged: P. Kozyts'ky (1893–1960), Viktor Kosenko, Mykhaylo Verykivs'ky, Mykola Kolyada, Volodymyr Femelidi, Borys Yanovs'ky and Mykola Vilinsky. In western Ukraine, at that time part of Poland, Lyudkevych was joined by Vasyl' Barvyns'ky, Adam Soltys (1890–1968) and Mykola Kolessa in developing the Galician school. Opera companies, symphony orchestras, choral ensembles, and various folk groups were established in all the major cities of Ukraine.

The two most important names to emerge in the 1920s were Levko Revuts'ky and Borys Lyatoshyns'ky. Their creative outlooks defined the two divergent attitudes in Ukrainian music for the rest of the century: on the one hand the

view that to be Ukrainian, music had to have a direct connection with folk music, and on the other that it could develop independently of folklore and still retain its national character. Revuts'ky did most of his important work in the 1920s, including the Symphony no.2 (1926–7), which gave a new twist to the Lysenko tradition. But the composer of genius was Lyatoshyns'ky. He initiated the modern movement in Ukraine with a series of intense and highly expressive works that reflected a central preoccupation with expressionism: Piano Trio no.1 (1922), two piano sonatas (1924, 1925), Violin Sonata (1926), String Quartet no.3 (1928) and Symphony no.2 (1935–6). He also experimented with folk music, and in such works as the *Overture on Four Ukrainian Themes* (1927) and the opera *The Golden Ring* (1929) integrated folklorism into his style with considerable success.

Lyatoshyns'ky was influenced by the then prevalent romantic vitalism, a loosely defined Ukrainian artistic current that shared with other modernist movements of the day an exuberant belief in the dawning of a new age and which was an alternative to the primitivization of the arts that was beginning to take place throughout the USSR in the 1930s. Unfortunately, it came into being almost simultaneously with the advent of [Socialist realism](#), a dogma that first discouraged and then forbade such developments. In Ukraine this was gradually accomplished by dissolving various competing musical societies and replacing them with a single Union of Composers of Ukraine in 1932, which executed the party's dictates with terrible efficiency. The result was a wholesale retreat from the sort of composing done in the 1920s. Typical works were the Symphony no.1 (1937) by K. Dankevych (1895–1968), the Piano Concerto (1937) by M. Skoruls'ky (1887–1950), Lyatoshyns'ky's second opera, *Shchors* (1938), the symphony-cantata *My Ukraine* (1942) by Andry Shtoharenko, and operas such as *The Young Guard* (1947) by Yuly Meytus, *Taras Shevchenko* (1964) by Heorhy Mayboroda and *The Destruction of the Squadron* (1967) by Vitaly Hubarenko. The most famous Ukrainian socialist realist opera was K. Dankevych's *Bohdan Khmel'nytsky* (1951, 2nd version 1953, 3rd version 1977). Socialist realism also produced some exemplary work, e.g. Lyatoshyns'ky's great Symphony no.3 (1951, rev. 1954), in which the two sides, the expressionistic and the national, are most successfully integrated.

By the end of 1956 committees were being formed to begin the slow process of rehabilitating the cultural leaders of the 1920s and 30s – the thaw had begun. This post-Stalinist thaw brought in a new renaissance, reminiscent of the 1920s. In Kiev the so-called Kiev avant garde, all of them students of Lyatoshyns'ky, broke with the still prevailing dogma of socialist realism (similar positions were taken in L'viv by Andry Nikodemowicz, and in Khar'kiv by Valenty Bibyk). The musical dignitaries who ruled at that time found the emergence of avant-gardism not only difficult to accept but ideologically suspect, if not intolerable. But by the mid-1970s atonality had become accepted. Stravinsky was rehabilitated and Ukrainian music was developing in many different directions. These included the new folklorism of Myroslav Skoryk, the eclectic and overtly national post-Romantic expressionism of Yevhen Stankovych, the intellectual structuralism of Hrabovs'ky, the neo-expressionism of Volodnyr Zahortsev, the neo-classicism of Ivan Karabyts, the Christian aesthetic of Alemdar Karamanov, the monolithic directness of Bibyk and the mystical and mytho-poetic polystylistics of Sil'vestrov. In the last decade of his life Lyatoshyns'ky triumphantly returned to his first style in

such works as the *Polish Suite* (1961), *Symphony no.4* (1963), and the extraordinary cycles for unaccompanied chorus (1964–66).

The interrupted, non-linear history of Ukrainian politics and culture has affected the Ukrainian artistic mentality, producing a way of thinking that often defies standard logic. In music, this attitude takes the form of extreme introspection, involving the use of fantastic colours, and an inward lyrical quality that permeates even the most exuberant passages. A hyperbolic atmosphere pervades, in which events that are strange and fantastic somehow seem quite natural. Between the late 1960s and the mid-80s a large number of works were written that illustrate this quixotic tendency. Some of the better known are *Autumn Music* (1966) by Huba, *Drama* (1970–71) and *Quiet Songs* (1974–84) by Sil'vestrov, *When the Fern Blooms* (1978) and *Chamber Symphony no.4* (1987) by Stankovych, *Symphony no.3 'In the Style of Ukrainian Baroque'* (1980) by Levko Kolodub, *Chamber Cantata no.3* (1982) of Oleh Kiva and *When?* (1987) by Hrabovs'ky.

There is now in Ukraine a younger generation of composers who have achieved international recognition. Among these are, in Kiev, Volodymyr Runchak and V. Zubytsky; in Khar'kiv, Oleksandr Shchetyns'ky and Oleksandr Grinberg; in L'viv, Yury Lanyuk; and in Odessa, Karmela Tsepkolenko. A number of Ukrainian composers, or composers of Ukrainian descent, live and work in diaspora: Valery Kikta (in Russia), Hrabovs'ky (in the USA since 1990), Bibyk (in Israel since 1998), M. Kouzan (in France), George Fiala and L. Melnyk (in Canada) and Virko Baley (in the USA).

The presence of many Ukrainian composers and performing ensembles on European, Asian and American stages and in recording studios has greatly increased since independence, while two in particular, the National Honoured Academic Symphony Orchestra of Ukraine and the Kiev Camerata, have made recordings since 1955. Festivals have also proliferated, the principal ones being the Kyiv Music Festival and *Premières of the Season* (annual since 1990) and *Kontrasty* (Contrasts) in L'viv (annual since 1995). An equally remarkable development in Ukrainian music has been the gradual emergence of historians and musicologists. Although a number of ethno-musicological studies were done in the 19th and early 20th centuries, the seminal works on Ukrainian music were Pylyp Kozytsky's *Spiv i muzyka v Kirs'kyi akademii za 300 rokivii isnuvannya* ('Singing and music in Kiev Academy during 300 years of its existence') (1917) and by M. Hrinchenko's *Istoriya ukrains'koï muzyky* (1922). In the period of the late 1950s and early 60s M. Hordiychuk, O. Shreier-Tkatchenko, Y. Malyshev and L. Arkhimovych did important work. In 1964 *Muzychna Ukraïna* began to publish an annual, *Ukrains'ke muzykoznavstvo* ('Ukrainian musicology'), on a wide variety of subjects. A pioneering issue was no.6 (1971), which was devoted to Ukrainian music of the 16th to 18th centuries. Prominent among Ukrainian musicologists in recent years have been Herasymova-Persyds'ka (specializing in the Baroque and Diletsky), V. Samokhvalov, M. Kopytsya (both on Lyatoshyns'ky), O. Zin'kesych and S. Pavlyshyn (on contemporary composers) and T. Husarchuk (on Arteny Vedel).

See also [Kharkiv](#), [Kiev](#), [L'viv](#), [Odessa](#).

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II. Traditional music

1. Historical background and general features.
2. Vocal music.
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Ukraine, §II: Traditional music

1. Historical background and general features.

Much of Ukrainian music is influenced by the country's geographical position, lying between eastern Europe and western Asia, with both Slav and non-Slav neighbours. Its musical life is recorded in a number of historical sources. The 11th-century frescoes in the cathedral of St Sofia in Kiev depict musicians playing aerophones, instruments resembling lutes, *guslis*, a harp, organ and cymbals. They also show the *skomorokhi* dance and theatrical performances. The Chronicle of Volynsk (1241) mentions Mitusa, a 'renowned' singer from Galicia, and documents of the 14th and 15th centuries record Ukrainian *lira* (hurdy-gurdy) players at the Polish court, and the *bandura* performer Churilo. The Kiev *znamenniy* chant is thought to have been developed from non-liturgical vocal music in the second half of the 11th century.

Ukrainian vocal musics exhibit a wide variety of forms – monodic, heterophonic, homophonic, harmonic and polyphonic (from the 16th century) – often reflecting the instrumental accompaniment with which they are associated. Common traditional instruments include: the *kobza* (lute), *Bandura*, *torban* (bass lute), violin, *basolya* (similar to the cello), the *relya* (a hurdy-gurdy on wheels) and the cimbalom; the *sopilka* (duct flute), *floyara* (open, end-blown flute), *trembyta* (long wooden trumpet), fife, accordion and *koza* (bagpipes); and the *buben* (frame drum), *tulumbas* (kettledrum, played by Cossack regimental musicians), *resheto* (tambourine) and *drymba* (jew's harp). Traditional instrumental ensembles are often known as *troïsti muzyki* (from the 'three musicians' that typically make up the ensemble, e.g. violin, *sopilka* and *buben*; violin, cimbalom and *buben*; violin, accordion and *buben*). When performing dance melodies instrumental performance often includes improvisation.

Melodies may be broadly classified in four ways: formulaic recitative with a narrow pitch range, common in ritual, ceremonial and epic genres; declamatory recitative with a non-strophic structure, used for *dumy*; *rospivno-protyazhniy* melodies with two- or three-line stanzas (*AB*, *AAB*, *ABB*), followed by a modified reprise, typical of domestic and social texts; and melodies based on dance rhythms characteristic of games, epigrammatic refrains and short and cyclical instrumental forms. Although West Asian melodic characteristics can be discerned, traditional musics have been greatly influenced by the Western major-minor system. *Rospiv* (chant) melodies and melodies based on dance rhythms come close to Western diatonic and functional-harmonic models.

Among the traditional dances of Ukraine are: the *kozak*, *hopak*, *kolomiyyka* and *hutsulka* in duple time; and the *metelitsya*, *shumka*, *arkan* and *chabarashka*. Dances originating outside the region but which have been widely adopted include: the polka, mazurka, *krakowiak*, *csárdás*, waltz, *barynya* and *tropak*. Vocal and instrumental genres of dance melodies are

found; both display a characteristic acceleration of tempo during performance. Dance melodies for vocal performance form a 'template' to which a great number of often short, different lyrical texts may be sung. The opposition of accents in the text against those of rhythm and metre is a characteristic feature of dance melodies. Ukrainian instrumental and dance music was also influenced by Jewish and Gypsy *korchmar* ('tavern') ensembles.

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2. Vocal music.

(i) Calendrical, ritual and celebratory musics.

Kolyadki ('carols') and *shchedrivki* are sung at Christmas and New Year respectively. The texts of these songs refer to agriculture and domestic life. Sung antiphonally, they consist of a verse and refrain of blessings (e.g. *oy day Bozhe*, 'may God grant you', *dobriy vecher*, 'good evening'), often with lines of 5+5 syllables. They have a limited pitch range and are usually in a diatonic major or minor mode. The singers are accompanied by players who portray characters known as 'the goat' and 'Malanka'. Carols from church traditions are also sung.

Vesnyanki are songs performed by women to celebrate the coming of spring. They have a characteristic exclamation, '*gu*', which is sung as a glissando at the end of each stanza (ex. 1). There are round-dance and game variants of *vesnyanki* (e.g. *proso*, 'millet', *kryvyy tanets*, 'the crooked dance', and *vorotar*, 'the gate-keeper'), which have become children's game-songs. Texts have various forms but each stanza usually has two lines. *Kupal'skiye* songs which were performed during the summer solstice, have now been appropriated for the festival of the birth of John the Baptist. Associated with these songs are the *petrivochniye*, which were sung from Trinity Sunday to St Peter's day (12 July). The texts of both types of song refer to love and match-making. Harvest is marked by *obzhinochniye* songs, which accompany the weaving of garlands from ears of wheat and rye, and by a procession of reapers.



All calendrical and ritual songs are performed by a group, who partly sing antiphonally. The melodies have a narrow pitch and are variants of basic formulae. They consist of one or two lines with refrains (less frequently they can be of three lines with a repetition of the second half) and are both sung in unison and with heterophony.

Of celebratory ritual songs – *vesilni* (wedding), *krestyl'ni* (baptismal) and *pomynal'ni* (funerary) – the largest number are wedding songs. Indispensable at a Ukrainian wedding are the ritual songs *ladkannya*, sung by a chorus, often antiphonally between men and women. They comment on and describe

the wedding rituals, for example decorating the wedding sapling (*gil'tse*), untying the bride's tress and covering the head of the bride with a cap. The singing uses both unison and heterophonic textures, with the voices often in parallel 3rds. A singer using a high falsetto (*tonchik*) sings above the chorus ([ex.2](#)). The *ladkannya* texts have lines of 5+3, 6+3 and 7+3 syllables. The melodies are formulaic, use ornamentation and a slight slowing of the tempo to delay the movement from note to note, particularly when in the Western major mode and when sounding the first degree. In the western parts of Ukraine *ladkannya* are recited in unison on the tonic, or in 3rds (*gymel*).



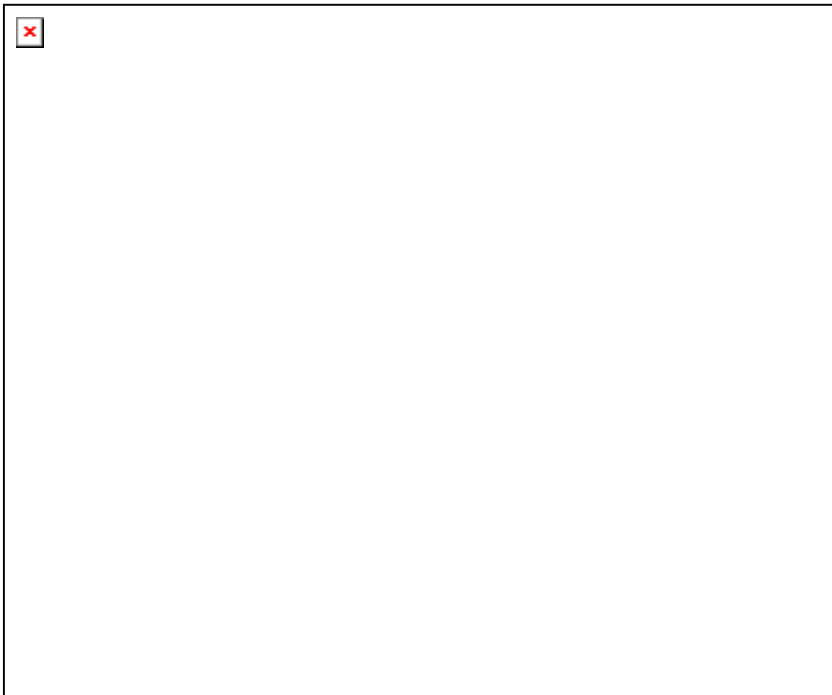
(ii) Polyphonic and heterophonic song.

During the second half of the 17th century Ukraine was divided into the *dneprovskoye levoberezh'ye* (left bank of the Dnieper), which was Orthodox, and the *pravoberezh'ye* (right bank), which was Greco-Catholic. A widespread genre on the *levoberezh'ye* was the polyphonic singing of 'street' long songs (*protyazhniy*).

In these the second, supporting, part was sung with a *bel'iy* ('white') chest sound in a low to medium register. The pitch was set by the leader and was taken up by the chorus from which an upper voice (*govryak*) stood out. The melodic lines were similar to *rospiv* (chant) melodies on which the singers could improvise. Characteristic features included frequent changes of metre, and repetition of the preceding musical line for the first line of a new stanza. This style was used for love songs, domestic songs, songs sung by ox-cart drivers (*chumaki*) who carried salt from the mines, and in Cossack songs ([ex.3](#)).



In north and north-western Ukraine (Poles'ye and Volin') a form of heterophony is found of falsetto singing with glissandi over a tonic drone, the top line having an ambitus of a 4th or 5th. The style is found in ritual songs, for example *vesnyanki* (spring songs), *troitskiye* (songs for the Trinity), *obzhyiskovi* (reaping songs) and *vesilni* (wedding songs). The ends of the stanzas are characterized by long pauses on the last accented syllable of the stanza, and a shortening of the last unaccented one (ex.4).



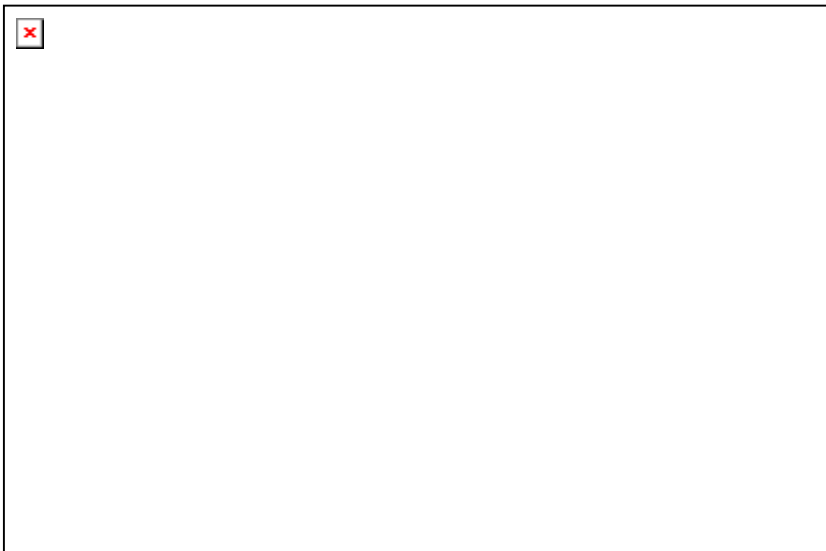
Ukraine, §II: Traditional music

3. Music of the Carpathians.

The three peoples who live in the Carpathian region – Boykys, Hutsulys and Lemkīs – possess distinct musics influenced by their pastoral and agrarian economy. The most common genres are solo songs, performed in a parlando rubato style; group songs are performed in unison. Melodies often consist of microtonal descending lines, with a glissando at the end of the stanza; they are similar to shepherds' tunes played on the *sopilka* or *drymba*.

Goekannya are solo songs used to exchange messages between shepherds, in a style similar to yodelling. These are found in the foothills of the Carpathians and also in parts of Slovakia and Romania. Another widespread genre of this region is the recitative-like *holosinnya* (lament) for the dead. They were once found throughout Ukraine and are associated with the long, chanted epic chronicles (*oprishkov* and *gayduk*) which recount the deeds of historical liberators of Ukraine, and contemporary unusual events in the people's lives.

The music of Hutsulys is greatly influenced by the *kolomiyka* couplet (with lines of 4+4+6 syllables), particularly the slow *protyazhnīy* songs. Boykys and Hutsulys also have rapid tunes of the *kolomiyka*-type, which provide the basis for thousands of short texts of an epigrammatic character. They are performed solo with instrumental accompaniment, including *troīstī muzyki* ensembles at weddings and during leisure-time activities. A characteristic mode of the Hutsulys has a lowered third and sharpened fourth and seventh degrees, and is known as the 'Hutsuly mode' (ex.5). Hutsuly vocal music may also be pentatonic. Ukrainian Lemkīs, who live in the extreme west of the country, have musics that have characteristically swift tempos and are based on dance rhythms.



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4. Epics.

(i) Dumy.

A genre of Ukrainian performed epic poetry, *dumy* are mainly found in central and eastern regions. They have recitative-like, declamatory melodies, not arranged in stanzas, often accompanied by the *kobza*, *bandura* or *lira*. Large-scale works, which can total more than 300 lines or more of poetry, are linked to the epics of old Kiev, the *byliny* and *Slovo o polko Igoreve* ('The lay of Igor's campaign').

Dumy are first mentioned in the annals of the Polish chronicler S. Sarnitski (1567), and were first written down in 1693 as *Kozak Holota* (Cossack Holota). Some 50 tales, in a large number of variants, have been documented, which were composed by soldiers in Cossack campaigns and later were cultivated by professional players who specialized in playing the

kobza and *lira*. Many of these performers were blind and were formed into guilds.

To gain recognition as players of the *kobza* and *lira*, musicians had to spend three to six years studying under a master of the guild. During this time they would learn the epic repertory, study the *dumy* melodies, gain proficiency in playing the instruments, learn *Levian* (the language of the guild) and the guild's etiquette, and pass an examination, known as *vizvilka* or *otklinshchini*. The schools and guilds, which were organized on a territorial basis and protected the rights of the musicians, existed until the beginning of the 20th century. Outstanding performers of *dumy* include O. Veresay, A. Shut, M. Kravchenko, G. Goncharenko, I. Skubiy, M. Dubina, E. Movchan, G. Tkachenko and A. Hrebin.

The lines of *dumy* are not equisyllabic, extending over 6–16–18 syllables grouped together in irregular declamatory groups (*ustupy*). A performance begins with a rhetorical exclamation, 'oy' or 'hey' sung to a descending musical phrase, known as *zaplachka* ('weeping'). This phrase contains the basic motif that is varied by the *kobza* or *lira* throughout the performance. A characteristic feature of traditional performance is the ornamented cadences performed at the end of each *ustupy*. Motifs in the texts often are embellished with rhyming figures of speech (e.g. *dumaye-hadaye*, *plache-rydaye*) and phrases such as *nevolya turets'kaya* ('Turkish captivity') or *slava kozats'ka* ('Cossack glory'), and conclude with a 'glory' section, *slava ne umre, ne polyazhe, bude slava slavnaya pomezh kozkami, pomezh druz'yami, pomezh rytsaryami* ('let not glory die, let it not perish, let there be resplendent glory among Cossacks, among friends, among knights').

(ii) Other traditions.

In addition to the *dumy*, traditions of epic performance in Ukraine included the Kievan *byliny* (after the collapse of the Kievan state, 882–1054, the performers of *byliny* migrated north), 'historical' songs, ballads and *spivanki-khroniki* ('sung chronicles'). These 'chronicles' took the form of performed short stanzas of epic poetry. They were performed in both urban and rural contexts, assimilating many regional styles, in particular urban *kant* melodies.

The earliest records, both texts and music, of historical songs date from the late 17th century (*Hoy na hori zhentsi zhnut*, 'Hoy, the Reapers are Reaping on the Hill', and *Oy bida, bida tiy chaytsi nebozi*, 'Oh Woe, Woe Poor Lapwing'). The text of the ballad *Dunayu, Dunayu, chemu smuten techesh?* ('Danube, Danube, Why do you Flow so Sadly?') was recorded in the grammar book of the Czech scholar Jan Blagoslav (1550–60). Large cycles of songs in rhymed syllabic verse about national heroes, such as Morozenko, Nechaye and Khmel'nitsky, have survived in manuscripts dating from the 19th and 20th centuries.

During the 17th and 18th centuries Cossacks, members of the lower middle class and those in training for the priesthood were taught singing, alongside other subjects, in 'schools of the brotherhood' set up in important urban centres (for example those in Lvov, founded 1585, Kiev, 1615, and Lutsk, 1617). These schools introduced elements of written tradition and the major-minor system into epic performance. Historical songs and ballads have

melodies in march rhythms that reflect underlying harmonic progressions and cadences in which a leading note resolves onto the tonic.

The growing importance of written traditions in the growth of the romance during the 18th and 19th centuries was a result of interaction between traditional and urban musics. Especially popular romances include *Yikhav kozak za Dunay* ('The Cossack Went beyond the Danube'), text by S. Klimovsky, *Chornii brovy, kariï ochi* ('Black Brows, Brown Eyes'), text by K. Dumitrashko, and *Stoit' hora visokaya* ('There Stands a High Mountain'), text by L. Glibov.

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5. Research.

The first written records of Ukrainian traditional songs and instrumental melodies were set down in the 17th and 18th centuries in publications such as M. Dilets'ky's *Gramatyka muzykal'na* (The grammar of music; 1675), the *Bohohlasnik* (Word of God) of the Pochayeyev monastery (1790), V. Trutovsky's four-volume *Sobraniye russkikh prostikh pesen s notami* (A collection of simple Russian songs with notation; 1776–95) and *Sobraniye narodnikh russkikh pesen s ikh golosami* (A collection of Russian songs with their vocal parts) by N. L'vov and I. Prach (1790). During the 19th and into the 20th century scholars started to produce work which concentrated on regional traditions and specific genres. They include: Vaclav from Oleska and K. Lipinsky, M. Lysenko, A. Rubets, O. Kolberg, S. Lyudkevych and I. Rozdol's'ky, A. Konoshchenko, F. Kolessa, K. Kvitka, L. Yashchenko, A. Humenyuk, Z. Vasylenko, V. Goshovs'ky, O. Pravdyuk and A. Ivanis'ky.

Important institutions which have been responsible for the collection and publication of traditional musics are: the south-western division of the Imperial Russian Geographical Society (Kiev, 1873–6), the Studyroom of Musical Ethnography at the Historical and Philological section of the All-Ukrainian Academy of Sciences (1922–32). The Institute of Folklore in Kiev (now the Institute of Art History, Folklore and Ethnology) was founded in 1936. In addition to amassing a large archive of recordings it has published collections of texts and music.

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Ukulele [ukelele]

(from Hawaiian: 'leaping flea').

A small guitar-like instrument. It is derived from the virtually identical *machete da braça* (see fig.1) brought to the Hawaiian (then the Sandwich) Islands by immigrants from Madeira. There is no string instrument native to Hawaii other than the 'ūkēkē, a mouth bow. Three Portuguese instrument makers arrived in 1879: Manuel Nunes, who opened the first shop in 1880, and his associates Augusto Dias and José do Espírito Santo, who opened their own shops in 1884 and 1888 respectively. The instrument rose swiftly to popularity among the native population: in 1886 ukuleles were used to accompany hula dancers at King Kalakaua's jubilee celebration, and the *Hawaiian Annual* of the same year reported that 'of late they have taken to the banjo and that hideous small Portuguese instrument now called the "taro-patch fiddle"'. The 'taro-patch fiddle' is a large ukulele which appears to be derived from the *machête da rajao*.

Although a US tour by the Hawaiian Glee Club in 1901 included ukulele accompaniments, and a Los Angeles publisher, R.W. Hefflefinger, was advertising 'a self-instructor for the ukulele or Hawaiian guitar and taro-patch' by 1914, the ukulele first truly came to national prominence during the Panama-Pacific Exposition of 1915 in San Francisco. According to the official history of the exposition published in 1917, 'people were about ready for a new fad in popular music at the time of the Exposition and the sweet voices of the Hawaiians raised in those haunting minor melodies you heard at the Hawaiian Building ... were enough to start a musical vogue.' In the Hawaiian music fad that swept across the United States, lasting into the 1930s, the ukulele was at the forefront. The small portable size and light weight,

combined with a simple tuning and undemanding technique, were all factors in the ready acceptance of the ukulele for the accompaniment of popular song. Tin Pan Alley songwriters published dozens of novelty songs that mentioned the ukulele in the titles or lyrics. A flood of instruction books, mostly published outside Hawaii, appeared in response to heightened interest. American guitar manufacturers, including Martin, Gibson and Weissenborn, offered variously sized models; later entrants to the market included Lyons & Healy, Regal, and Harmony, all of Chicago. The Kamaka Ukulele Co., founded in 1916, remains the sole mass production operation in Hawaii; independent instrument makers also cater to serious performers.

Numerous entertainers have been associated with the ukulele as virtuoso performers; many have written instructional books as well. Hawaiian players include Ernest Kaai (1881–1962), active from the 1910s to the 30s; Jesse Kalima (1920–80), active from the 1940s to the 60s; and Herb Ohta [Ohta-San] (b 1934), who has released several dozen recordings since 1964. In mainland America exponents include Cliff Edwards ['Ukulele Ike'] (1895–1972); Roy Smeck (1900–94); May Singhi Breen (d 1970); Arthur Godfrey (1903–83), whose television show in the 1950s sparked a revival of interest; and 'Tiny Tim' (Herbert Khaury; 1925–96). The fashion for the ukulele also spread to Europe, where it was adopted by stars of British music hall; one of the most successful entertainers of the 1930s and 40s, George Formby (1904–61) (see fig.3), featured the banjulele: a hybrid instrument combining a banjo body with a ukulele fingerboard, stringing and tuning. In the 1990s a new generation of virtuosos has brought renewed attention to the ukulele in Hawaii, foremost among them Troy Fernandez and Israel Kamakawiwo'ole (1959–97).

There are four sizes of ukulele: soprano or standard (46–53 cm in length, with 12 to 17 frets), 'concert' (c60 cm; up to 19 frets), tenor (c70 cm, 18 to 22 frets) and baritone (c80 cm, up to 22 frets). Instruments with four strings predominate. The tuning is re-entrant and spans a major 6th, although absolute pitch is not regarded as important: the basic tuning of g'-c'-e'-a' may be raised or lowered to enable the player to accompany in a key that is comfortable for the singer's voice and avoids awkward chord patterns. The different sizes are used to provide variety of timbre and register. On the tenor and baritone resonance is often enhanced by doubling (or even tripling) the courses, and tuning the doubled strings an octave apart. All four sizes are played predominantly with a strummed chordal style, although the soprano ukulele has also become a virtuoso melody instrument, starting with the work of Jesse Kalima in the late 1950s.

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Ulanova, Galina Sergeyevna

(b St Petersburg, 28 Dec 1909/10 Jan 1910; d Moscow, 21 March 1998). Russian dancer. See [Ballet](#), §3(iii).

Ulbrich, Maximilian

(b Vienna, 16 Jan 1743; d Vienna, 20 Sept 1814). Austrian composer. His father Anton Ignaz Ulbrich (b Bohemia, c1706; d Vienna, 14 Dec 1796) was a trombonist in the Hofkapelle of Empress Elisabeth Christine from 1741 to 1750, and a trombonist and bass singer in the Hofkapelle of Empress Maria Theresa from 1750 until his death (though occasionally replaced as a singer by J.M. Vogl after 1794); he was also a composer and author of religious writings, patriotic poems and the oratorio text 'Das durch den Tod erhaltene Leben von dem wunderthätigen Blut-Zeug Jesu Christi Johann von Nepomuk' (Vienna, 1759), set to music by Christoph Sonnleithner. Maximilian Ulbrich attended the Jesuit seminary in Vienna, and studied harmony and composition under G.C. Wagenseil and the organ and sacred music under J.G. Reutter. He entered the service of the Lower Austrian *Stände* (estates of the realm) as an accountant in 1770, became assistant bookkeeper in 1790, bookkeeper in 1800, and was pensioned off in 1804. He organized a large public concert in Vienna in 1782, and was repeatedly invited to perform as a bass singer, cellist and pianist in chamber music at the court of Emperor Joseph II. His best-known work is the oratorio *Die Israeliten in der Wüste*, performed by the Tonkünstler-Societät orchestra in 1779 and 1783; he also wrote three operas, church music and a number of instrumental works.

Two of Maximilian Ulbrich's brothers were also musicians: Johann Ulbrich (fl 1780s) became a trombonist in the Hofkapelle in 1787; and Anton Michael Ulbrich (b Vienna, c1754; d Vienna, 5 May 1830) was a trombonist in the Hofkapelle from 15 July 1793 until his death.

WORKS

MSS in A-Wgm unless otherwise stated

Sacred: Mass; Gradual; Litaniae Lauretanae; Regina coeli; Rorate Caeli, *A-HE*; TeD; Salve regina; *Die Israeliten in der Wüste* (orat, 2), 1779, *Wn*; 6 motets; 5 other motets, *HE*

Stage: *Frühling und Liebe* (Spl, 2, J.F. Schmidt, after C. Gozzi), Vienna, Burg, 8 Sept 1778, *Wn*; *Der blaue Schmetterling, oder Sieg der Natur über die Schwärmerei* (heroisch-komische Oper, 2, Ulbrich, after C.M. Wieland), Vienna, Burg, 2 April 1782; *Die Schnitterfreude* (Spl, 3, K.F. Hensler), Vienna, Leopoldstadt, 6 July 1786

Inst: 4 syms.; Pf Conc.; 2 str qnts, arr. from *Die Israeliten in der Wüste*; fl qt, arr. from *Frühling und Liebe*, *CZ-Pnm*; Divertissement, pf

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B.H. van Boer: 'The Travel Diary of Joseph Martin Kraus', *JM*, viii (1990), 266–90

OTHMAR WESSELY

Ulehla, Ludmila

(b Flushing, NY, 20 May 1923). American composer, pianist and teacher of Czech descent. She began writing music at the age of five and later studied at the Manhattan School of Music (BMus 1946, MMus 1947), where her composition teacher was Vittorio Giannini. She became a professor at the Manhattan School in 1947 and was chairperson of the composition department there from 1970 to 1989; she received the President's Medal for Distinguished Faculty Service from the school in 1998. Additionally she taught at the Hoff-Barthelson Music School, Scarsdale, New York (1968–91), and acted as chairperson of the American Society of University Composers (1972–3) and programme chairperson for the National Association for American Composers and Conductors (1967–74). She has received awards and grants from ASCAP and Meet the Composer. Although Ulehla's musical language is contemporary, the legacy of the classical canon as well as Slav influences have clearly contributed to its evolution. Her works are tonal, but are not organized by key; emphasis is given to the function of phrases rather than bar-lines, and the balance of contrast and unity helps to articulate formal structures. Her writings include *Contemporary Harmony: Romanticism through the Twelve-Tone Row* (New York, 1966/R).

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(selective list)

Stage: *Sybil of the Revolution* (chbr op, 2, S. Schefflein), S, Mez, T, T, B-Bar, fl/pic, ob, cl, bn, 2 hn, perc, pf, str qnt, 1993

Orch and band: *Glory and Death*, 1942; *Pf Conc.*, 1947; *Vc Conc.*, 1948; *Music for Minstrels*, 1969; *Michelangelo: a Tone Portrait*, ww, brass, perc, 1970, orchd 1971; *Temple at Abydos*, solo trbn, hp, ww, str, 1981; *Sym. in Search of Sources*, 1990; *Fanfare in Five Eight*, 1995; *Undersea Fantasy*, 1999; *Vivo*, 1999

Chbr: *Str Qt*, e, 1953; *Sonata no.1*, vn, pf, 1955; *Aria*, *Fugue and Toccata*, str qt, 1968; *Trio*, vn, hn, pf, 1969; *Divertimento*, fl, pf, 1972; *Duo*, hn, vc, 1972; *Five Around*, 2 tpt, hn, trbn, b trbn/tuba, 1972; *In memoriam*, pf trio, 1972; *American Scenes*, fl, ob/cl, bn, 1976; *The China Closet*, mar qt, 1984; *Lebewohl Variations*, fl, ob, bn, hpd, 1986; *Sonata no.2*, vn, pf, 1988; *Remembrances*, I, II, vn, pf, 1989; *6 Silhouettes*, gui, str qt, 1991; *Sonata*, bn, pf, 1992; *The Mississippi*, fl, trbn, gui, perc, 1995; *Visions*, fl, cl, vc, pf, perc, 1997

Pf: *Sonata no.1*, 1951; *Sonata no.2*, 1956; *Variations on a Theme by Bach*, 1970; *Diversions Four/Two*, pf 4 hands, 1971; *Harlequinade*, 1971; *Five over Twelve: Preludes*, 1976; *Inspirations from Nature*, 1985; *Diversion Two/Scherzo*, pf 4 hands, 1990; children's pieces

Choral and solo vocal: *3 Sonnets from Shakespeare*, S/T, chbr orch, 1948, version for 1v, pf, 1960; *Gargoyles* (G. Corso), S, bn, pf, 1970; *Piovean di foco dilatate faldo* (Dante), SATB qt/madrigal ens, solo vc, 1973; *Time is a Cunning Thief* (J.T. Shotwell), S/T, pf, 1973; *Fountains, Castles and Gardens* (P. Viereck), S, cl, hpd/pf, 1977; *The Great God Pan* (E.B. Browning), SATB, solo fl, 1979

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SAM DI BONAVENTURA

Ulenberg, Kaspar

(*b* Lippstadt, Westphalia, 1549; *d* Cologne, 16 Feb 1617). German theologian, poet and composer. He studied theology in Wittenberg and, before his conversion to Catholicism in 1572, was a Lutheran pastor in Lippstadt. From 1575 to 1583 he worked as a priest in Kaiserswerth near Düsseldorf, and later in various churches in Cologne. He was also head of the Lorenz Gymnasium from 1592 to 1615, and rector of the university between 1610 and 1612. The Counter-Reformation had a considerable influence on him, which can be seen in his sole musical publication: *Die Psalmen Davids in allerlei teutsche gesangreimen bracht* (Cologne, 1582; ed. in DRM, iii, 1955; text ed. in Wackernagel).

Ulenberg's psalter is the Catholic counterpart to the various Protestant psalters. The 80 tunes are stylistically similar to the Genevan psalm melodies and may have been composed by Ulenberg himself. Although its musical merit has been questioned, a wide circulation of the psalter attests to its considerable popularity at the time: eleven editions appeared up to 1710, sometimes under different titles. Lassus, with his son Rudolf, published the first 50 psalms in three-part settings under the title *Teutsche Psalmen* (RISM 1588¹²; ed. W. Lipphardt, Kassel, 1928/R) and Konrad Hagius published two collections of four-voice settings of the entire psalter (one Düsseldorf, 1589 and the other Oberusel, 1606). Abraham Praetorius based his song motets of 1592 on the Ulenberg psalter. Ulenberg also made a German translation of the Bible (Cologne, 1630) intended as a Catholic alternative to Luther's.

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S. Fornaçon: 'Kaspar Ulenberg und Konrad von Hagen', *Mf*, ix (1956), 206–13

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WALTER BLANKENBURG

Ulfung, Ragnar (Sigurd)

(*b* Oslo, 28 Feb 1927). Norwegian tenor. He studied at Oslo and Milan, making his stage début in 1952 at Oslo as Magadoff (*The Consul*). He sang Faust at Bergen and in 1955 went to Göteborg, where he sang Jeník, Don

Ottavio, the Duke of Mantua, Fra Diavolo and Don José. In 1958 he was engaged at the Royal Opera, Stockholm, where he created the Deaf Mute in Blomdahl's *Aniara* (1959) and sang Canio, Hoffmann, Alfredo, Cavaradossi, Tom Rakewell, Lensky and Gustavus III, which he also sang in Edinburgh (1959) and on the company's visit to Covent Garden (1960). There he returned as Don Carlos (1963), Mime and Herod, and created the title role in *Taverner* (1972). At Hamburg he sang Turiddu, Erik and Števa in *Jenůfa* (also on the company's visit to New York in 1967) and created Christopher in Werle's *Resan* (1969). He made his San Francisco début as Chuck (Schuller's *The Visitation*), returning for Riccardo, Valzacchi and Mime, the role of his Metropolitan début (1972). Ulfung's repertory included Fatty (*Aufstieg und Fall der Stadt Mahagonny*), Captain (*Wozzeck*), Loge, Aegisthus (1972, La Scala), Otello (1983, Stockholm) and Jadidja (American première of Penderecki's *Die schwarze Maske* at Santa Fe, 1988). A brilliant actor with an incisive voice, he excelled as Herod and Mime. He has also directed many operas, including a *Ring* cycle in Seattle.

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ALAN BLYTH

Ulhart [Ulhard], Philipp

(d Augsburg, 1567 or 1568). German printer. In 1522 he began printing in Augsburg, using the typefaces of Sigmund Grimm, who had in turn acquired them from Erhard Oeglin. Ulhart's first efforts in publishing, as Schottenloher showed, were devoted almost exclusively to promoting the cause of various Reformed sects then active in Augsburg, particularly that of the Anabaptists, whose leaders included his friends Jacob Dachser and Sigmund Salminger. On 7 March 1523 in an attempt to curb sectarianism, the city council required Ulhart and seven other Augsburg printers to swear a formal oath that they would not publish anonymously. The order was rescinded shortly afterwards, and almost 200 anonymous pamphlets can be traced from typographical evidence to Ulhart's press from the period 1523–9. In connection with the vigorous persecution of the Anabaptists he was imprisoned for eight days in 1526 and arrested again in 1528, but released for lack of evidence. In 1548 he became a citizen of Augsburg, though his reputation as a printer had been established long before. After his death the business was continued by his son, also called Philipp (d 1579 or 1580), and was bought in 1581 by Valentin Schöning, son-in-law of the Augsburg printer Melchior Kriesstein.

As well as religious publications, which included the writings of Luther and other Reformation leaders, Ulhart printed various theoretical works and school plays, many of which contain religious songs. In music, however, he is known principally for issuing collections edited by Sigmund Salminger; the volume of 1537 contains settings of hymns and psalms. The two volumes of 1545 and 1548 contain works for the Catholic liturgy, many of them *unica*, by well-known Netherlandish composers.

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MARIE LOUISE GÖLLNER

Ul'ibishev [Oulibicheff], Aleksandr Dmitryevich

(b Dresden, 13 April 1794; d Lukino, nr Nizhniy-Novgorod, 24 Jan/5 Feb 1858). Russian writer on music. He was the son of the Russian ambassador at Dresden, and received his early musical education in Germany. In an autobiographical sketch he described himself as being 'a musician since the age of seven, a passable violinist, a singer when necessary, and acquainted with the principles of composition'. In 1810 he moved to Russia and in 1812 entered the civil service. He worked as a translator in the Ministry of Foreign Affairs from 1816 and later was responsible for editing the journal *Le conservateur impartial* and the *Journal de St Pétersbourg*. After resigning from his post in 1830, he retired to his estate at Lukino.

Ul'ibishev is known principally for his articles on music, many of which were published in the *Journal de St Pétersbourg*, and for two important books. In 1830 he began work on a comprehensive biographical and musical study of Mozart. He had known and admired Mozart's works since his early years in Dresden, and did much to encourage their popularity in Germany. His book, written in French, was complete by June 1840, and its three volumes were published in Moscow in 1843 under the title *Nouvelle biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique et de l'analyse des principales oeuvres de Mozart*. Wilhelm von Lenz, a Russian of German descent who lived in St Petersburg, in his book *Beethoven et ses trois styles* (St Petersburg, 1852) severely attacked Ul'ibishev for the denunciatory judgment on the works of Beethoven's last period which he had expressed in the 'Aperçu'. Ul'ibishev answered with *Beethoven, ses critiques et ses glossateurs* (Paris, 1857, German version by Ludwig Bischoff, Leipzig, 1859), in which he stoutly defended his previous position, exciting general indignation.

Ul'ibishev was Balakirev's most important early patron. His well stocked music library, which included all the recent works of Russian composers, especially

those of Glinka whom he greatly admired, was of incalculable importance to the boy, who lived in nearby Nizhny-Novgorod. He avidly absorbed the music of most of the composers represented in the library, including, besides Russian composers, Chopin, Schumann, Liszt and the late string quartets of Beethoven. Impressed by his piano playing as well as his precocious compositional ability, Ul'ibishev encouraged him and took him in late 1855 to St Petersburg, where he introduced him to Glinka, Dargomizhsky, the Stasov brothers and others of importance in the musical world. His death early in 1858 was a blow to Balakirev since the financial support he had hitherto discreetly received from Ul'ibishev ceased after his death.

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GEOFFREY NORRIS/EDWARD GARDEN

Ullinger, Augustin

(*b* Ranoldsberg, Upper Bavaria, 27 March 1746; *d* Freising, 30 July 1781). German composer, organist and teacher. From 1760 he attended the electoral Gymnasium in Munich and was active as a composer and music teacher. About 1776 he became chamber composer and court organist to the Freising Prince-Bishop Ludwig Josef von Welden. According to Lipowsky he was taught by Placidus von Camerloher. Ullinger was among the best composers of his time in Upper Bavaria. His numerous sacred works were very popular; as late as 1803 they were described in the *Allgemeine musikalische Zeitung* as combining seriousness with dignity and clarity.

Ullinger was probably the brother of the organist Sebastian Ullinger (*b* c1740), who in 1763 married the widow of Bartholomäus Miller and succeeded him as organist of St Jakob at Wasserburg am Inn; a *Salve regina* (*D-WS*) is the only extant work attributable to Sebastian Ullinger, but it shows him to have been an excellent musician. Franz Ullinger (*f* c1770–80) is credited with a mass, offertory, two litanies and an aria, copied about 1770–89 (*D-WEY*); he may be identifiable with Augustin Ullinger.

WORKS

Sacred: 21 masses (*D-BAR*, *BKH*, *EB*, *Eu*, *FW*, *HR*, *LIM*, *Mf*, *Mm*, *OB*, *WEY*, *WGH*, *WS*, *CH-BM*, *EN*, *SAf*, *Zz*, *SK-BRnm*), 4 lost; Requiem (*D-Mf*, *Te Deum* (*Mf*); lits, Vespers, other short liturgical works

Stage (mostly lost): *Dschem* (Trauerspiel), 1772; *Der Tod des L. Junii Bruti* (Trauerspiel), 1773; 3 *Meditationes*, 1773, frags. *D-WEY*, 1774, 1776; *Temistocle*

(os), 1777; *Victrix filialis pietas* (tragedia), 1777; *Artaserse* (os), 1777–81; *Jolas Metamorphos* (singspiel), 1788

Inst: 8 syms., 1 *D-Mbs*, 7 lost; Bn Conc., lost; Allegro, hpd, *D-Ew*

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MGG1 (R. Münster) [incl. more detailed list of works]

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ROBERT MÜNSTER

Ullman [Ullmann, Ulman, Uhlman], Bernard

(b Budapest, ?1817; d 2 Oct 1885). American impresario. He probably arrived in America about 1842. He managed Henri Herz (1846–9), Camillo Sivori (1847–8), Henriette Sontag (1852–4), Thalberg (1856–8) and Vieuxtemps (1857–8). From 1857 to 1860 Ullman and Maurice Strakosch, partly financed by Thalberg, produced opera at the Academy of Music in New York, engaging such singers as Anna de La Grange, Elena d'Angri, Marietta Piccolomini and Adelina Patti. Ullman managed the performers both individually and as a company, splitting the troupe for tours and using solo recitals to help offset losses from opera; nevertheless, the company went bankrupt in 1860. In spring 1862 Ullman moved to Europe, where he managed Carlotta Patti (1865–9) and Christine Nilsson (1876–7); he returned to America in 1875–6 as Hans von Bülow's manager. He was one of the first impresarios to measure success commercially rather than artistically; some of his innovations later became standard managerial practice.

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M. Marezek: *Sharps and Flats* (New York, 1890/R in *Revelations of an Opera Manager in 19th Century America*)

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R.A. Lott: 'Bernard Ullman: Nineteenth-Century American Impresario', A *Celebration of American Music: Words and Music in Honor of W. Wiley Hitchcock*, ed. R.A. Crawford, R.A. Lott and C.J. Oja (Ann Arbor, 1990), 174–91

Ullmann, Jakob

(b Freiberg, Saxony, 12 July 1958). German composer and organist. He attended the Naumburg Church Proseminar (1975–8) and studied in Dresden at the School of Sacred Music of the Lutheran Church of Saxony (1979–82). From 1980 to 1982 he was a composition student of Herchet. Denied admission to the masterclass of the DDR Academy of Arts because of his refusal to perform military service, he continued his studies privately with Friedrich Goldmann. In 1982 he settled in Berlin, where he has worked as a freelance composer and author. When Cage's music was first presented in East Berlin in 1990, Ullmann met Cage, and until the latter's death conducted an intensive exchange of ideas with him.

Ullmann has described his compositional development as reflecting a 'search for ways of making peripheral ideas, assumptions and the historically conditioned structure of "sounds themselves" perceptible'. Initially influenced by Schoenberg, he used serialism as the prerequisite for his work on sound (*Komposition für 10 instrumente*, 1982). Later compositions explore the world of silence between noise and sound. His aim has been not to achieve the audibility of unheard sound, but to expose the 'simplest and most natural of tonal realities'. Important tools in his work are mathematical formulas, computer programs and chance; in his compositions scientific and artistic thinking enter into an innovative synthesis. Another important element of his work is political criticism, which he transforms into music: disappearing notes illustrate the fate of the 'disappeared' of Latin American in *la CAnCin del †nGEI desaparecido* (1987–8), and non-semantic language memorializes those murdered in the Soviet gulags in *Voice, Books and FIRE* (from 1990). Ullmann understands quiet and a lack of expressivity as prerequisites for preventing the ideological misuse of his music. Both are component parts of a compositional aesthetic based on a rejection of market values and a commitment to the alteration of human emotion and thought.

WORKS

(selective list)

Stage: Ensemblekomposition, 17 musicians, 17 actors, 1986–

Orch: 2 frammenti 'für Luigi Nono', graphic notation, 1990; Schwarzer Sand – Schnee (Komposition no.1), 1991; Komposition no.2, 1993; Komposition no.3, 1994; A Catalogue of Sounds, 13 solo str, 1996

Vocal: Voice, Books and FIRE I–III, graphic notation, various versions, 1990–

Chbr: Komposition, 10 insts, 1982; Komposition, str qt, 1985; Symmetries on Aleph Zero 1–3, various versions, 1986–7; la CAnCin del †nGEI desaparecido, ob, eng hn, va, vc, db, perc, 1987–8; Alakata, fl, eng hn, trbn, va, vc, db, hp, perc, 1988–9; Meeting John Cage under the Tropic of the late Eighties, oder Wir überholen die moderne variable Besetzung, graphic notation, 1988–9; Son imaginaire I–III, graphic notation, various versions, 1988–9; Disappearing musics, 6 or fewer insts, 1989–90; Komposition Ö 9 (palimpsest), 1v, 2 fl, b cl, trbn, va, 2 vc, 1989–90; Pianissimo, va, live elecs, 1989–90; Echoing a Distant Sound, perc, 4 ww, str trio, 1991–3; Solo 1–3, fl, trbn, org, 1992–3

Ullmann, Viktor (Josef)

(b Teschen [now Český Těšín], Czech Republic, 1 Jan 1898; d Auschwitz [Oświęcim], 18 Oct 1944). German-Czech composer of Austrian birth. The son of an Austrian officer, he entered Vienna University as a law student in 1918. Late in the same year he enrolled in Arnold Schoenberg's composition seminar, having been prepared for its demands by theory tuition he had received from Josef Polnauer since 1914. He had also studied piano with Eduard Steuermann. At Schoenberg's suggestion, he was made a founder-member of the committee of the Verein für Musikalische Privataufführungen. Ullmann did not complete his university course but moved to Prague in May 1919, and there joined the music staff of the Neues Deutsches Theater under Alexander Zemlinsky, becoming chorus master and répétiteur in 1920 and conductor in 1922. Apart from his work in the opera house he spent his time composing, and enjoyed early successes with performances of the *Sieben Lieder* with piano (performed 1923), the Octet (1924), his incidental music for Klabund's *Kreidekreis* (1925) and the *Symphonische Phantasie* (1925). Also in 1925 he composed the first version of his *Variationen und Doppelfüge über ein Klavierstück von Arnold Schoenberg*, based on Schoenberg's op.19, no.4. His String Quartet no.1 had its first performance in 1927.

In the autumn of 1927 he spent a season as head of the opera in Aussig (now Ústí nad Labem), where he gave dazzling proof of his conducting talent. On his return to Prague he remained without a permanent post for a year. Performances of his Concerto for Orchestra, in Prague (1929) and Frankfurt (1930), aroused great interest. The second version of the *Schoenberg-Variationen*, performed by Franz Langer at the 1929 festival of the ISCM, in Geneva, brought Ullmann to international attention.

He was engaged by the Zürich Schauspielhaus as a conductor and composer of incidental music (1929–31). Coming under the influence of Rudolf Steiner's anthroposophy, he gave up every kind of musical activity over the next two years, and ran an anthroposophical bookshop in Stuttgart 'in order to render direct service to the anthroposophical movement'.

He left Germany after the National Socialist seizure of power, and returned to Prague where, from the middle of 1933, he lived once again the life of a freelance musician. In addition to his teaching, journalism and radio broadcasting, he was active in Leo Kestenberg's Internationale Gesellschaft für Musikerziehung and in Prague's music societies, both German and Czech. He attended Alois Hába's courses in quarter-tone composition from 1935 to 1937, and built on his 1929 success in Geneva with an orchestrated version of the *Schoenberg-Variationen*, which won the Emil Hertzka Prize in 1934. He won the Hertzka prize again in 1936 with his opera *Der Sturz des Antichrist*, based on a dramatic sketch by Albert Steffen, but negotiations to get the work performed in Vienna (1935) or Prague (1937) failed. A number of other works

were performed in Prague during the later 1930s, including the Piano Sonata no.1, the Sechs Lieder for soprano and piano op.17 (texts by Albert Steffen), and the String Quartet no.2, which was also given by the Prague Quartet at the 1938 ISCM festival in London. There were, however, no public performances of works composed after 1938 (*Slawische Rhapsodie*, the Piano Concerto, the opera *Der zerbrochene Krug*). In the summer of 1942 he was able to give a set of those of his works which he had published himself to a friend for safe keeping.

On 8 September 1942 Ullmann was sent to the Terezín concentration camp, where he soon became one of the leading figures in the music section of the so-called Freizeitgestaltung, the programme of organizing the inmates' 'leisure'. He had an important influence on musical life in the camp as director of the Studio für neue Musik, as a critic (he wrote 26 reviews: see Schuttz, 'Viktor Ullman', 1993), and as performer and composer. Other prisoners – the singers Walter Windholz and Hedda Grab-Kernmayr, the pianist Edith Steiner-Kraus and the conductor Rafael Schächter – gave able performances of his music. The music for a dramatized version of ballads by Villon, the settings of poems by C.F. Meyer op.37, and the Piano Sonata no.6 received several performances before an appreciative audience. Ullmann's Terezín manuscripts were preserved from destruction by Professor Emil Utitz who gave them to H.G. Adler after the war. Ullmann was taken to Auschwitz on a 'liquidation transport' on 16 October 1944, and died in the gas chamber two days later.

Ullmann's development as a composer falls into three main periods. In the first, from 1920 to the early 1930s, the initial influence on his work was that of Schoenberg, but already from about 1924 he looked increasingly to Berg. He testified to his admiration for *Wozzeck* in a number of letters and articles. *The Schoenberg-Variationen* combine strict formal construction with playful pianistic verve.

The second phase began in about 1933, when he began to change his style. At this point he took up an intermediate stance, with the intention of 'exploring what remains to be discovered in the realms of tonally functional harmony or filling the gap between romantic and "atonal" harmony'. Dissonant harmony which nonetheless retains links to functional tonality and polyphonic writing characterized the structures of the first four piano sonatas and the song cycles of the second half of the 1930s, as well as his most important stage work, *Der Sturz des Antichrist*. In this opera he followed Berg's example in using the formal types of 'absolute' music (such as sonata form and fugue) as the basis of his structures.

In the final years, the primitive and brutal facts of life in Terezín did not succeed in destroying his creativity. The works he composed there were marked on the one hand by the formal and expressive mastery Ullmann had acquired during the last years in Prague, and on the other by the demands of musical life in the concentration camp, where the pre-eminent need was for *Gebrauchsmusik* that was both satisfying and accessible. The songs and choruses on Yiddish and Hebrew texts and the music for a dramatized version of Villon's ballads belong in the latter category. The masterpieces in Ullmann's Terezín output are the String Quartet no.3, the settings of Hölderlin

and Meyer, the melodrama on Rilke's *Die Weise von Liebe und Tod des Cornets Christoph Rilke* and the one-act opera *Der Kaiser von Atlantis*.

Like many other artists of the interwar years, Ullmann was a victim of National Socialist racial and social policies. His works had been highly regarded in Prague's musical life, but when the German army entered Czechoslovakia in March 1939 they had come immediately under the ban on performances of Jewish music. The majority of his manuscripts were destroyed during the Protectorate.

Thirty years passed after his violent death before the process of rediscovering his work began with the Amsterdam première of his chamber opera *Der Kaiser von Atlantis* (1975). Performances of other works followed, primarily of works composed in Terezín, but also of the piano sonatas and some of the song cycles, as well as some of the orchestral pieces (Variations op.3b, *Slawische Rhapsodie* op.24, Piano Concerto op.25). Since then, with premières of the Rilke melodrama (1994), *Der Sturz des Antichrist* (1994) and *Der zerbrochene Krug* (1996), all Ullmann's major works have been rescued from the cache of suppressed and forgotten music that was taboo for so many years after the war.

WORKS

(selective list)

stage

Op: Peer Gynt (H. Ibsen), op.6, 1928/42 [lost]; Der Sturz des Antichrist (A. Steffen), op.9, 1935; Die Heimkehr des Odysseus, op.33, ?1941 [lost]; Der zerbrochene Krug (H. von Kleist), op.36 (Prague, 1942); Der Kaiser von Atlantis (P. Kien), op.49b, 1943

Other: Der Kreidekreis (Klabund), incid music, 1924 [lost]; music for a dramatic setting of F. Villon's ballads, 1943 [lost]

instrumental

Orch: Symphonische Phantasie (movt 3, T, orch, after F. Braun: *Der Abschied des Tantalos*), 1925 [lost]; Conc. for Orch (Symphonietta), op.4, 1928 [lost]; Variationen, Phantasie und Doppelfuge über ein kleines Klavierstück von A. Schönberg, op.3b, 1933 [version of op.3a]; Slawische Rhapsodie, op.24, a sax, orch (Prague, 1940); Pf Conc., op.25 (Prague, 1940); Don Quixote tanzt Fandango, ov., 1944, inc.; Die Weise von Liebe und Tod des Cornets Christoph Rilke (melodrama, R.M. Rilke), nar, orch, 1944, inc.

Chbr: Str Qt no.1, op.1, 1923 [lost]; Octet, op.2, ob, cl, bn, hn, vn, va, vc, pf, 1924 [lost]; Str Qt no.2, op.7, 1935 [lost]; Sonata, op.16, quarter-tone cl, quarter-tone pf, 1937 [pf part lost]; Sonata, op.39, vn, pf, 1938 [pf part lost]; Str Qt no.3, op.46, 1943

Pf: Variationen und Doppelfuge über ein Klavierstück von A. Schönberg [op.19/4], op.3a, 1925 [lost], rev. with 5 variations, 1929, rev. with 9 variations, 1934; 7 sonatas: no.1, op.10 (Prague, 1936), no.2, op.19 (Prague, 1939), no.3, op.26b (Prague, 1940), no.4, op.38 (Prague, 1941), no.5, op.45, 1943, no.6, op.49a, 1943, no.7, 1944; cadenzas for Beethoven, Pf Conc. no.1 and Pf Conc. no.3, op.54, 1944

vocal

Choral: Oster-Kantate (C. Morgenstern, Steffen), op.15, choir, 6 inst, 1936 [lost]; Sym. Mass, op.13, choir, orch, org, 1936; Huttens letzte Tage (C.F. Meyer), lyrische

Symphonie, op.12, T, B, orch, 1937 [lost]

Songs: 7 Lieder mit Klavier, 1923 [lost], rev. with orch, 1924 [lost]; 7 kleine Serenaden (Ullmann), op.6, choir, 12 insts, 1929 [lost]; Lieder (O. Brezinas), op.21, ?1930 [lost]; Elegien (after Steffen), op.8, S, orch, 1935 [only no.2 remains]; 7 Humoresken (Morgenstern), op.11, v, nar, pf, 1936 [lost]; 6 Lieder (Steffen), op.17, S, pf (Prague, 1937); [6] Geistliche Lieder (after various authors), op.20, S, pf (Prague, 1940); 5 Liebeslieder (R. Huch), op.26a, S, pf (Prague, 1940); 3 Sonnets (Barrett-Browning, Rilke), op.29, v, pf (Prague, 1940); Liederbuch des Hafis, op.30 (Prague, 1940); 6 Sonnets (L. Labé), op.34, v, pf (Prague, 1941); 3 Lieder (C.F. Meyer), op.37, Bar, pf, 1942; Der Mensch und sein Tag (H.G. Adler), op.47, v, pf, 1943; 3 jiddische Lieder, op.53, S, pf, 1944; 3 Lieder (F. Hölderlin), 1942–3

Other pieces based on Yiddish and Hebrew texts, as well as poems by Trakl, Steffen and Adler, 1942–4

MSS in CH-DO (works composed in Terezín); CZ-Puk

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INGO SCHULTZ

Ulloa, Pedro de

(*b* ?Madrid, 1663; *d* ?Madrid, 1721). Spanish mathematician. He became a Jesuit in 1678, taught grammar and philosophy at the college of his order at Oropesa, and later was transferred to Madrid as a professor of mathematics at the Imperial College and cosmographer for the Supreme Council of the Indies. His major work is his two-volume *Elementos matemáticos* (Madrid, 1706). He also published *Música universal, ô principios universales de la música* (Madrid, 1717), a small volume of only 104 pages, despite its ambitious title. The book contains an *Aprobación* by José de Torres. Theoretical rather than practical, it approaches music through the disciplines of mathematics, logic and rhetoric. Its topics include interval ratios, temperament, modulation, modes and their affects, harmonic combinations and musical styles. He touches upon certain topics rarely mentioned in the conservative Spanish theory of his time, including equal temperament (which he recommended for keyboard instruments), the reduction of the modes to major and minor and the doctrine of the Affections. The work was often cited as authoritative by Spanish theorists later in the century.

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ALMONTE HOWELL

Ulloa Berrenechea, Ricardo

(*b* San José, 15 April 1928). Costa Rican composer, critic and painter. He studied piano at the National Conservatory of Music with Guillermo Aguilar Machado, and took private lessons with Carlos Enrique Vargas. In 1953 he went to Madrid, where he studied painting and aesthetics, and attended the Madrid Royal Conservatory where he obtained the Higher Diploma in Piano Studies.

On his return to Costa Rica he taught piano, harmony and analysis for many years at the Castella Conservatory, taught the piano at the Autonomous

University of Central America, and lectured at the University of Costa Rica. At the same time he worked as an art critic for the most important newspapers and reviews in Costa Rica, among them *La nación* and *La república*. As a painter his work has achieved international recognition. He has won numerous awards for his paintings, poetry and compositions, and is the author of *La música y sus secretos* (San José, 1979). His works combine a fundamentally tonal idiom with a modernist use of dissonance. He is the most important composer of lieder in Costa Rica.

WORKS

(selective list)

Orch: Sinfonietta, str

Chbr: Andante and Allegro, 2 pf, 1975; Danza diabólica, 1980; Elegía, 2 pf, 1980; Str Qt 'Indio', 1980

Piezas: ob, pf, 1977; vn, pf, 1981; fl, pf, 1987

Songs: Angel del camino (U.B. Ricardo), S, pf, 1972; Poesía y cristal (Ricardo), B, Bar, pf, 1973; Donde habite el Olvido (Luis Cernuda), Mez, pf, 1976; Lieder de amor, soledad y tierra (Ricardo), S, pf, 1982

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JORGE LUIS ACEVEDO VARGAS

Ullrich, Hermann

(b Mödling, nr Vienna, 15 Aug 1888; d Vienna, 27 Oct 1982). Austrian music historian and critic. While he was a law student in Vienna he also studied musicology with Adler. He graduated in law in 1911, and completed his musical education in Salzburg after World War I, with Felix Petyrek (piano) and Bernhard Paumgartner (conducting and instrumentation). He began his work as a music critic in Salzburg (1922) and wrote for the Vienna *Neue Freie Presse* (1926–38). After a break in exile in London (1939–46), he was music critic of the newspaper *Neues Österreich* (1946–67) while working as a judge. He was also a regular contributor to the *Österreichische Musikzeitschrift*. As a music historian he studied the Austrian composer Julius Bittner, the writings of Viennese music critics before the 1848 revolution, and Maria Theresia von Paradis, the blind pianist of Mozart's time (for his articles see [Paradis, maria theresia von](#)). He also composed works for orchestra, chamber orchestra and string quartet, other chamber music and lieder, and was second president of the supreme court until 1958.

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RUDOLF KLEIN

Ulm.

German city on the Danube. An imperial residence in the Middle Ages, and later a free imperial city, Ulm was one of the most important trade centres of southern Germany between the 14th and 16th centuries. Its position on the river Danube linked it with Vienna and eastern Europe. After the Napoleonic Wars it became part of the kingdom of Württemberg and its hinterland was divided between Württemberg and Bavaria.

The minstrel Meinloh von Sevelingen was born in the nearby village of Söflingen, and around 1430 Oswald von Wolkenstein came to the city as a member of the court of Emperor Sigismund. Ulm Minster, the city's principal church, had an organ from about 1416; a second organ was built in 1439 and enlarged in 1488. In 1530 Ulm embraced the Reformation and iconoclasts destroyed the organs in the following year. After Lutheranism was established in the city in 1571, a new organ was built by Kaspar Sturm from Regensburg (1576–8, enlarged 1597–9). A completely new organ was built by E.F. Walcker from Ludwigsburg between 1849 and 1856; it was replaced in 1969 by Walcker's Opus 5000. The minster's outstanding organists, some of whom were also composers, were Adam Steigleder (1595–1625), Sebastian Anton Scherer (1671–1712), Konrad Michael Schneider (1712–52), Johann Kleinknecht (1712–51), Johann Christoph Walther (1751–70) and, in the 20th century, Hans Jakob Haller and Edgar Rabsch. The specification of the organ in the Pauluskirche (built 1910, renewed 1970 and 1996) was influenced by Max Reger.

From about 1600 polyphonic music flourished in the minster. It was performed by 24 choristers, who attended the Gymnasium Academicum, where they received a musical education. Catholic church music was cultivated at St Michael zu den Wengen, a house of Augustinian canons, where Caspar Schollenberger (1673–1735), Joseph Lederer (1733–96), Johann Georg Niederländer (1736–94) and Michel Methic (1748–1807) lived and composed. Plays with music were staged there from the early 16th century.

The city employed musicians from the 14th century; in 1434 it received the imperial patent to maintain trumpeters and trombonists. There were some families of musicians (Maier, Oberhofer, Eberlin, Schmidtberger, Schwartzkopf) whose members were employed by the city for two or more generations. Benedictus Ducis (1532) and Hans Leo Hassler (1604–8) spent short periods in Ulm, but had little effect on its musical life. Members of the Kleinknecht family, Johann Wolfgang, Johann Stephan and the composer Jacob Friedrich (1772–94), held leading positions in the Hofkapelle at Bayreuth.

A guild of Meistersinger existed by 1517; it provided occasional theatrical performances, some with music, and survived until 1839, when the last four members of the guild handed over its flag and insignia to the Liederkranz 'as the natural successor and representative of the old Meistersinger tradition in the new era'. From around 1667 until well after 1700 Baroque instrumental music was cultivated by a collegium musicum made up of professional and amateur musicians. The printed and manuscript music of the Schermer library, representing the music collected by patrician families in about 1600, was catalogued by Clytus Gottwald in 1993.

Music printing and instrument making flourished in Ulm for a time. The organ builders Jörg Falb (c1470), Martin Grünbach (c1500), Gilg Taiglin (c1530), Hans Ehemann (c1650) and the Schmahl family (18th and 19th centuries) and the lute and violin makers Konrad Christoph Lacher (c1575), Christoph and Georg Unseld (c1600), Georg Negele (c1615) and one of the Eberlins (c1620) all ran workshops in the city. Balthasar Kühn (d 1667) and Johann Görlin (d 1663) and their heirs printed and published the works of composers living in Ulm and the neighbouring imperial cities.

Before the first theatre was built in the Binderhof by Joseph Furtenbach (1641), the Meistersinger and pupils and students of the Gymnasium staged plays in various rooms in the town. In 1781 the Theater im Binderhof was replaced by the Komödienhaus. Both theatres were frequently visited by touring companies from outside the city. In 1870 the Komödienhaus was granted the status of a Stadttheater (municipal theatre) and in 1920 it established its own orchestra, conducted by Herbert von Karajan from 1929 to 1934. The Stadttheater was destroyed in 1945; performances continued in a provisional theatre until a new building was opened in 1969. In 1993 a purpose-built concert hall, the Einsteinsaal, was opened at the new congress centre. The following year the theatre orchestra was renamed the Philharmonisches Orchester der Stadt Ulm.

Since the early 19th century concerts have been promoted by musical societies such as the Liederkranz (founded 1824), the Oratorienchor and the Orchesterverein Ulm/Neu-Ulm. In the 19th century military bands also played an important part in the city's musical life: Carl Ludwig Unrath (1828–1908) conducted a band in Ulm between 1851 and 1872 and Carl Teike (1864–1922) composed his famous march *Alte Kameraden* in the city. Musical education in Ulm is provided principally by the Städtisches Schul- und Jugendmusikwerk and the members of the Philharmonisches Orchester.

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ADOLF LAYER/CHRISTIAN BROY

Ulrich [Uolrich] von Liechtenstein [Lichtenstein, Lichtenstein]

(b Styria, c1200; d 26 Jan 1275). German poet and Minnesinger from a famous Styrian family. His political career is amply documented; the rest of his life is described in his principal work, *Frauendienst* (completed 1255; ed. K. Lachmann and T. von Karajan, Berlin, 1941/R; ed. F.V. Spechtler, Göttingen, 1987). This long strophic poem also includes his 57 songs (which are also contained in the Manessesche Liederhandschrift) and his one *Leich*, but no music survives. *Frauendienst* contains numerous important references to music, to the art of composition, to methods of making contrafacta and to the use and performance of secular music, both vocal and instrumental. Less attention has been paid to his *Frauenbuch* (ed. F.V. Spechtler, Göttingen, 1989), which was written in the mid-13th century and is transmitted only in one manuscript of the early 16th century.

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BURKHARD KIPPENBERG/LORENZ WELKER

Ulster Orchestra.

Orchestra founded in 1966 in [Belfast](#).

Ultraphon.

German and Dutch record company. It was founded in Berlin in 1921 by the scientist Heinrich J. Kuechenmeister. Initially it was concerned with

instruments and sound reproduction; in 1925 it marketed, through its subsidiary Tonapparate, a record player with paired pickup arms, soundboxes and horns working with a time lapse of one-sixth of a second. From 1927, working with Herbert Grenzebach of Elektrophon, it set new standards of recorded quality, and in 1929 it began issuing records. For orchestral recordings, Grenzebach used multiple microphones including one at 20 metres' distance for echo effects. Records of standard groovecut were 30 and 25 cm, 78 r.p.m. but 20 cm discs with narrow groove were also made (on the Orchestrola label), as were 40cm discs at 33 r.p.m. with an inside start, for use with films.

Soon after its first records were issued, the firm merged with Orchestrola-Vocalion (including the Clausophon, Adler and Orchestrola labels). The firm set up numerous subsidiaries abroad, including the group of firms in Czechoslovakia that in 1946 were amalgamated as Supraphon. More than 2000 titles were produced in two and a half years, but the policy of high quality and cost led to the firm's being unable to weather the economic crisis and in 1932 it went out of business and its stock was taken over by Telefunken, who abandoned the Ultraphon label in 1933.

The company had access to salon and dance music through Orchestrola-Vocalion. Its own recordings covered a wide spectrum, with artists including Paul Bender, Paul Schöffler, Erich Kleiber, Carl Schuricht, Alexander von Zemlinsky, Georg Kulenkampff and Moriz Rosenthal; *Die Dreigroschenoper* was recorded in 1930 with its original cast, including Lotte Lenya, and sacred music recorded in churches was issued on the Musica Sacra label. There were also recordings of dance music and cabaret.

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RAINER E. LOTZ

Umělecká Beseda

(Cz.: 'Artistic Society').

Prague society of musicians and other artists, founded in 1863. See Prague, §§3–4.

Umfang

(Ger.).

See [Range](#).

Um-Kalthoum, Ibrahim.

See [Umm Kulthum](#).

Umkehrung

(Ger.).

See [Inversion](#).

Umlauf, Carl Ignaz Franz

(*b* Baden, nr Vienna, 19 Sept 1824; *d* Vienna, 25 Feb 1902). Austrian zither player, composer and teacher. After completing a tradesman's training to comply with his father's wish he studied the violin with Jansa and music theory with Sechter and made music his career. Inspired by popular enthusiasm for the zither he became absorbed in designing as well as playing the instrument and, together with the zither manufacturer Anton Kiendl, developed the 'Viennese zither', distinguished from other, usually Bavarian, instruments by its tuning and number of strings. He also drew attention to the bowed zither and to the *Elegiezither*, a larger instrument particularly suited to concert performance because of its fuller tone. In Vienna he directed the first public zither school, and from 1844 made concert tours throughout Europe; he was appointed *Hofmusikus* by the Austrian imperial court. His 18 volumes entitled *Salon-Album für Zitherspieler*, containing original compositions and transcriptions, were popular in his day. Although his 'Viennese tuning' has been replaced by so-called 'normal tuning', his zither method, *Neue vollständige theoretisch-praktische Zitherschule* (Vienna, 1859), superseded other famous zither methods of his time (Weigel, 1838; Ruthardt, 1846 and Buchecker, 1854), and has held its place to the present day.

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HORST LEUCHTMANN

Umlauf [Umlauff], Ignaz

(*b* Vienna, 1746; *d* Meidling, nr Vienna, 8 June 1796). Austrian composer, conductor and viola player, father of [Michael Umlauf](#). His name first appears as fourth viola player in the Vienna court orchestra in 1772, from which year his Singspiel *Die Insul der Liebe* probably dates. By 1775 he had advanced to the post of principal viola player in the German Theatre orchestra, and by 1778 he was highly enough regarded to be given the commission to write the first work for Joseph II's new 'German National Singspiel', *Die Bergknappen*, to a libretto by Joseph Weidmann. Umlauf was appointed Kapellmeister to the new venture at a modest 600 florins a year, less than some of the singers received. Four further works by him were given before the first closure of the Singspiel company in 1783, including *Die schöne Schusterin oder Die pücefarbenen Schuhe* (1779), which, partly because of the much-loved Marianna Weiss in the title role, had over 60 performances in 23 years and

was also staged in at least four other Vienna theatres, and *Das Irrlicht* (1782), which also exceeded the 30 repetitions of *Die Bergknappen*.

By 1783 Umlauf had advanced to the position of Salieri's deputy Kapellmeister at a salary of 850 florins a year, and he also had the responsibility (and additional remuneration) for instructing seven boy choristers. After the closure of the National-Singspiel in 1788 he was appointed second Kapellmeister to the Hofkapelle. He played the keyboard continuo at the performance Mozart conducted on 26 February 1788 of C.P.E. Bach's oratorio *Die Auferstehung und Himmelfahrt Jesu*; and on 6 March 1789 he directed the singers in the *Messiah* performance in Mozart's orchestration and under his direction. On the occasion of Leopold's coronation at Frankfurt in 1790 Umlauf made his only lengthy journey from Vienna, being part of the official entourage of the emperor. He died shortly after his appointment as music teacher to the imperial children.

Umlauf was the most successful Viennese Singspiel composer before Dittersdorf began to establish himself in this popular genre in the mid-1780s; he was studious and careful and had a marked melodic gift (his air 'Zu Steffen sprach im Traume' from *Das Irrlicht* was a particular favourite, as witness Eberl's set of variations long attributed to Mozart). His tendency to juxtapose such stylistic features as Italian coloratura arias and homely Austrian songs and dances is characteristic but by no means original; the best of his scores would still prove viable, not only because of their effective orchestration but also because, despite the occasionally jerky effect of rapid key change, they reveal sufficiently marked gifts of dramatic timing and musical characterization to make Mozart's comments (e.g. the letters of 21 December 1782 and 5 February 1783, admittedly discussing *Welche[s] ist die beste Nation?*, one of his least successful scores) seem rather intolerant. It was no doubt mainly due to a lack of resilience and power of development, however, that his last success dates from his 36th year, a few months before the première of Mozart's *Die Entführung aus dem Serail*: none of Umlauf's last three Singspiele achieved double figures in the repertory lists, and by the time of his death only *Die schöne Schusterin* and *Das Irrlicht* were still being performed.

WORKS

stage

all Singspiele; first performed in Vienna, unless otherwise stated

Die Insul [Insel] der Liebe (J.H.F. Müller), ?1772

Die Bergknappen (1, J. Weidmann), Burg, 17 Feb 1778, A-Wn, KR; ed. in DTÖ, xxxvi, Jg. xviii/1 (1911/R)

Die Apotheke (2, J.J. Engel), Burg, 20 June 1778, Wn

Die schöne Schusterin oder Die pücefarbenen Schuhe (2, G. Stephanie the younger, after Ferrières), Burg, 22 June 1779, Wn (fac. in GOB, xiii, 1986)

Das Irrlicht [Der Irrwisch] oder Endlich fand er sie (3, Stephanie, after Bretzner), Burg, 17 Jan 1782, Wn

Welche[s] ist die beste Nation? (2, C.H. von Ayrenhoff), Burg, 13 Dec 1782

Die glücklichen Jäger (3, Stephanie), Kärntnertor, 17 Feb 1786

Der Ring der Liebe oder Zemirens und Azors Ehestand (3, P. Weidmann or ? K.E. Schubert), Kärntnertor, 3 Dec 1786 [sequel to A. Grétry: *Zémire et Azor*], extracts,

Wgm

Melide (4), ?unperf., *Wgm* (?autograph)

other works

Sacred vocal: Missa, D, *CZ-Bm*; Lauretanische Litanei, 4vv, insts, *A-Wn*; Ad aram pietatis, off, *CZ-Bm*; other works, *A-GÖ, KR*

Inst: Pf Conc., 6 fl qts (arr. from *Die Bergknappen*), Str Qt (arr. from *Die Apotheke*): *Wn*; Conc., 2 pf, and arrs. for wind insts listed in contemporary catalogues

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PETER BRANSCOMBE

Umlauf [Umlauff], Michael

(b Vienna, 9 Aug 1781; d Baden, nr Vienna, 20 June 1842). Austrian composer, conductor and violinist, son of [Ignaz Umlauf](#). At an early age he became a violinist in the Vienna court orchestra; the first of a series of ballet scores for the court theatres dates from 1804. He is listed in the theatre almanac of 1809 as Kapellmeister Gyrowetz's deputy, and by the 1815 almanac he had advanced to fourth of the six Kapellmeister at the court theatres. Umlauf retired in 1825 during Barbaia's direction of the court opera, and applied without success for the post of second Kapellmeister at the Stephansdom. It was 1840 before he again came to the fore, this time as music director at the two court theatres, but his lengthy absence had left him quite out of touch and he soon retired again, dying not long after.

Umlauf's name is most familiar from his connections with Beethoven, whose works he several times conducted. In 1814 it was he who, at the revival of *Fidelio*, directed the performance; on other occasions, too, it was Umlauf whom the orchestra and singers followed, rather than the deaf and impetuously conducting composer. As a composer Michael Umlauf enjoyed less esteem than his father, but his ballet scores (especially *Paul und Rosette*, which was played 65 times in the court theatres and was also given in the Leopoldstadt Theatre) were popular in their day. He wrote three Singspiele.

WORKS

stage

first performed at Vienna, Kärntnertortheater, unless otherwise stated

Das Fest der Liebe und der Freude (Spl, 2, J. Perinet), Eisenstadt, 12 April 1806

Der deutsche Grenadier, oder Die Medaille (Spl, 1, ? F.J.M. Babo), 8 July 1812, A-Wn

Das Wirtshaus von Granada (Spl), c1812, ?unperf., vs (Vienna, n.d.)

Ballets: Amors Rache (S. Gallet), Vienna, Burg, 18 Oct 1804; Gleiches mit Gleichem (Gallet), 11 June 1805, Wn; Paul und Rosette oder Die Winzer (J. Corally), 5 March 1806, Wn; Die Spiele des Paris auf dem Berge Ida (P. Taglioni, after [?P.] Gardel), 11 July 1806; Les Abencerrages et les Zegris ou Les tribus ennemies (Corally), 24 Nov 1806; Die Hochzeit des Gamacho oder Don Quixote (Taglioni, after Milon), 7 March 1807; Der Quacksalber und die Zwerge (Il ciarlatano) (P. Angiolini), 25 Feb 1810, arr. pf (Vienna, 1810); Das eigensinnige Landmädchen (Angiolini), 9 April 1810, Wn (arr. wind insts); Der Fassbinder (Vigano), 1 Jan 1811, arr. pf (Vienna, 1811); Aeneas in Carthago (Gioja), 5 Oct 1811, Wn (arr. wind insts); Die Weinlese (P. Rainoldi), Vienna, Leopoldstadt, 10 July 1813; Lodoiska (Taglioni), 18 July 1821 (acts I & II, M. Umlauf, act III, Gyrowetz); Der Tyroler Jahrmarkt, ?unperf.

other works

all MSS in A-Wn

Sacred vocal: Missa, D, 4vv, insts, org; 3 grads, 1–4vv, insts; 3 offs, 4–5vv, insts (1 autograph)

Pf: numerous dances, mostly arrs. of ballet music, pubd Vienna

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For further bibliography see [Umlauf, Ignaz](#).

PETER BRANSCOMBE

Umm Kulthum [Ibrāhīm Um Kalthum]

(*b* Tammay al-Zuhayra, El Mansura, Egypt, ?1904; *d* Cairo, 3 Feb 1975). Egyptian singer. She was born to a poor family. Her father, al-Shaykh Ibrāhīm al-Baltājī, was an official of the local mosque; he sang religious songs (*al-inshād al-dīnī*) and recited the story of the Prophet Muhammad's life (*al-qissa al-nabawiyya*) for weddings and other festive occasions in nearby villages. Umm Kulthum learned to sing as a child by listening to him teaching her older brother Khālīd. When he discovered the unusual strength of his daughter's voice, her father asked her to join the family ensemble. She sang religious songs normally performed by males and appeared dressed as a boy to avoid the disapprobation that her father might face as a result of putting his daughter on stage. Other singers began to encourage al-Shaykh Ibrāhīm to move the family to Cairo, which was a centre of musical performance and commercial recording.

After more than five years of performing in the north-eastern cities of Egypt and in Cairo, the family moved to the capital in 1923. The requirements of performance in a cosmopolitan city prompted Umm Kulthum to alter her musical style and her appearance. She added new popular songs and historic Arabic poems to her repertory and replaced the vocal accompaniment provided by her father and brother with a prestigious *takht*, a small ensemble consisting of violin, *qānūn*, *riqq* and *ūd*. She adopted the modest yet rich and Europeanized dress of the wealthy Muslim ladies of the city.

Her first success came with commercial recording. In 1924 and 1925 she recorded 14 songs for Odeon. These sold remarkably well, probably because of her large audience in the countryside and the fact that record players and recordings were appearing in public places such as coffee houses. Subsequent contracts with Gramophone and Odeon provided Umm Kulthum with a growing audience beyond the concert halls of Cairo and a substantial income that allowed her to choose her performing venues. By 1928 she was one of the most successful performers in Cairo.

In 1934 Umm Kulthum performed for the inaugural broadcast of the Egyptian state radio station, and radio became her principal means of reaching her audience. In the late 1930s she arranged for live broadcasts of her Thursday night concerts, which carried these events into homes and coffee houses during 'prime time'. These concerts developed into a series held on the first Thursday of every month from October or November until June; they became

Umm Kulthum's most famous activity and lasted until the onset of her final illness in 1973. She also appeared in six musical films, beginning with *Widād* in 1935 and ending with *Fatma* in 1948, but film never became a primary medium for her.

She worked with the major composers of her day, presenting them with poetry of her choice and supervising the composition of her repertory. Riyād al-Sunbātī, Muhammad al-Qasabjī, Zakariyyāh Ahmad and Muhammad ‘Abd al-Wahāb, among others, wrote songs for her. She recorded almost 300 songs, among the most famous of which are *al-Atlāl* (written by al-Sunbātī), *Inta ‘Umrī* (‘Abd al-Wahhāb), *Raqq al-Habīb* (al-Qasabjī) and *Huwa Sahīh* (Ahmad).

Umm Kulthum had a powerful voice and wide range with uniform strength throughout. She developed control that allowed her to extend phrases and to alter resonance and placement in delicate and artistic ways, and she applied these skills to the affective delivery of lines of poetry, inventing multiple renditions of important lines. In so doing, she advanced the historic Arab art of sung poetry.

During the 1950s and 60s she became a major cultural figure. She supported the initiatives of President Jamāl ‘Abd al-Nāsir and, following Egypt's defeat in the 1967 war, launched a series of concerts to replenish the Egyptian treasury, beginning in Paris and continuing throughout the Arab world. When she died, she was called ‘the voice and face of Egypt’.

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VIRGINIA DANIELSON

UMP.

See [United Music Publishers](#).

Umstatt, Joseph

(b Vienna, 5 Feb 1711; d Bamberg, 24 May 1762). Austrian composer. According to the parish register in St Stephen's, Vienna, he was the second of five children of the court painter to the widowed Empress Anna Amalia of Austria. He was probably educated in Vienna. In 1749 he held an appointment in Dresden as musical director at the court of Count Brühl, where he became acquainted with J.A. Hasse and J.C.F. Bach. On 20 October 1752

he was appointed Kapellmeister and court composer to the Prince-Bishop J.P. von Frankenstein and his successor in Bamberg. The following years, up to his death, were his most creative.

Umstatt composed in nearly all the forms of his time, both sacred and secular, and his works demonstrate the gradual change from Baroque polyphony to the Classical style. This can be seen in his masses (which include cantata masses in several movements, of both the *missa solemnis* and *missa brevis* types) where fugues stand alongside homophonic and cantabile sections. In his *Missa pastoritia* he made extensive use of folksong melodies and shepherd calls. The 'stylus mixtus' of J.J. Fux is Umstatt's starting-point, but he also attempted to develop an individual style. He composed solo concertos for violin, flute, harpsichord and pantaleon. In his concertos Umstatt modified the Vivaldian concerto form, giving the solo episodes greater weight and prolonging them by comparison with the tutti; virtuoso passages for the soloist play an important part in the harpsichord concertos. Umstatt's use of sequence may be seen as conservative, but various flourishes, figurations and rhythmical formulas are a part of *galant* style.

His 11 surviving symphonies are mostly in three movements (two have an additional minuet and trio). Most of his thematic material is of broken-chord, triadic matter; his music sometimes remains on this harmonic plane, whereas in the works of his contemporaries (such as Monn or Wagenseil) melodic lines often follow the opening chordal flourishes. In most of his symphonic movements there is a second theme in the dominant key, which does not return later in the movement. His development sections, in the common manner of the time, consist of modulating sequences with occasional use of motifs from the principal theme; and the reprises are short and incomplete, repeating only the closing section of the exposition.

Umstatt's music is typical of the older generation of the Viennese school; stylistically, his music stands alongside that of Monn and other better-known contemporaries, though Umstatt's works do not reflect a special personal style.

WORKS

extant

1 kbd sonata in Oeuvre mêlée, iv (Nuremberg, 1755); 4 pieces in Raccolta della migliore sinfonie (Leipzig, 1762); Voluntary and Fugue in Clementi: *Selection of Practical Harmony for the Organ or Piano Forte* (London, 1801)

8 masses; Ky and Gl; 3 requiems; 1 Stabat mater; 6 short sacred works; 2 cants.

11 syms; 9 concs. for hpd, 6 for vn, 4 for fl; 2 trio sonatas; 2 parthias with clarinos;

11 intradas; 1 sonata, vc, hpd; 13 sonatas and partitas, other short pieces, hpd

MS sources: A-GÖ, KR, Wgm, Wn; CZ-Bm, Pnm; D-Bsb, Dlb, EB, KA; F-Pn

lost

Works by Umstatt, possibly including some of the surviving ones mentioned above, are listed in two catalogues in D-BAA as follows:

Musica composta in Dresda: 3 syms; 5 concs. for hpd, 1 for org, 1 for fl, 4 for pantaleon; 6 minuets; 1 partita, str; 3 duets, 2 hpd; 1 sonatina, 1 arietta, hpd; 2 trios with lute; 1 solo, vc; 3 cants.; 2 masses; 1 motet; 1 alleluia

Inventario della musica composta per la corte di Bamberg ... 1752–62: 34 syms.; 13 syms. and church sonatas; 12 concs. and partitas; 11 masses; 3 requiems; 7

Vespers; 17 offs; 8 hymns; 2 orats; 1 TeD; 14 cants.

Breitkopf thematic catalogue: 6 syms.; 3 sonatas, 2 vc, db; 4 sonatas, db; 2 arias

Other lost works: 1 symphony, formerly A-LA; 1 fugue, Wn; La vittima d'amore (orat), D-LEt; 6 parthias, 6 pf sonatas, FétisB; 4 pf sonatas, GerberL

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HANS MICHEL

Umstimmung

(Ger.).

See [Scordatura](#).

Ün, Ekrem Zeki

(b Istanbul, 23 Nov 1910; d Dublin, 24 March 1987). Turkish composer, violinist and conductor. He studied the violin with Line Talluel, Marcel Chailley and Jacques Thibaud and harmony with L. Laurant and Alexandre Cellier at the Ecole Normale de Musique in Paris; he also took composition lessons from Dandelot. His compositional style evolved throughout his career. His impressionistic early compositions reflect his education in Paris; later he was influenced by the philosophy of Henri Bergson and began to incorporate the melodic and rhythmic modal systems of Turkish traditional music. While Ün considered his works written after 1965 to be images of Eastern mysticism, his earlier compositions often cultivated national themes, as in his symphonic poem *Yurdum* ('My Country'). Ün also wrote several books on music education in Turkey.

WORKS

(selective list)

Orch: Pf Conc. no.1, 1955; Yurdum [My Country], sym. poem, 1955; Eng Hn Conc., 1956; Rhapsody, vc, orch, 1956; Vn Conc., 1961–81; Suite, 1969; Rhapsody, fl, str, 1972; Beyaz Geceler [White Nights], timp, str, 1975; Fl Conc., 1975; Pf Conc. no.2, 1976

Chbr and solo inst: Yunus'un Mezarında, fl, pf, 1933; Ülkem [My Country], vc, pf, 1933; Andante, solo vn, str qt, 1933; Str Qt no.1, 1935; Str Qt no.2, 1937; Sonata, vn, pf, 1963; Sonata, ob, pf, 1971; Trio, ob, cl, pf, 1979; Sözsüz Türkü, vc, pf, 1980; Bağdaşmazlık, 2 gui, 1982; Duo, vn, va, 1985; pieces for solo pf, solo vn; choral works, songs

MÜNİR NURETTİN BEKEN

Una corda

(Ger. *Verschiebung*).

A name often used for the left or 'soft' pedal on the piano, or, in piano music, a direction to play with this pedal depressed. In a modern grand piano this pedal shifts the action sideways so that the hammers strike only two of the three strings provided for each note in the treble and only one of the two strings provided for each note in the bass, while continuing to strike the single strings of the extreme bass. In pianos of the 18th and early 19th centuries, the una corda pedal caused the action to be shifted so far that the hammers struck only one string throughout the entire range of the instrument, giving the pianist a choice between 'tre corde' (when the pedal was not depressed), 'due corde' (partly depressed) and 'una corda' (depressed completely). In some instruments a stop could be set to limit the shifting of the action to the 'due corde' position, but several composers, most notably Beethoven, wrote explicitly for both 'due corde' and 'una corda'.

The effect produced by depressing the una corda pedal on a grand piano is not merely one of reduced volume, but also of a change in timbre, so that the sound is not only softer but less brilliant than that from all three strings. (On an upright piano the corresponding pedal merely moves the hammers closer to the strings, so as to shorten their stroke, and the resulting reduction in volume is not accompanied by any change in timbre.)

The una corda is found on two of the three surviving Cristofori pianos (1722, 1726), but is incompatible with the design of the first (1720). It has been a feature of most grand pianos since the latter part of the 18th century, becoming standard on English instruments rather earlier than on German or Austrian ones.

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EDWIN M. RIPIN/DAVID ROWLAND

Unda maris

(Lat.).

See under [Organ stop](#).

Underholtzer, Rupert.

See [Unterholtzer, Rupert](#).

Underlay.

See [Text underlay](#).

Underworld.

British techno group. It was originally formed as a duo in 1988 by Karl Hyde (vocals and technology) and Rick Smith (guitars and technology), who had performed together as a 1980s synth-pop band, Freuer. A début album *Underneath the Radar* (Sire, 1988) and the subsequent *Change the Weather* (Sire, 1989) fared badly, and the pair temporarily disbanded. After the advent of acid house, they began working with the London DJ Darren Emmerson as Lemon Interrupt, and the Underworld name was resurrected for the single *Rez* which became a seminal post-rave anthem. They developed largely instrumental techno and 'big beat' music with trademark rhythm and processed vocal effects, a combination that has been recreated live to acclaim. They released two singles as Lemon Interrupt on the influential Junior Boys Own label (*Dirty/Minneapolis* and *Bigmouth/Eclipse*). The band's three albums – *Dubnobasswithmyheadman* (JBO 1993), *Second Toughest in the Infants* (JBO 1995) and *Beaucoup Fish* (JBO 1999) – explored ambient and chill-out territories and saw them gain commercial success, not least through many festival and concert appearances and the massive exposure gained when the director Danny Boyle chose *Born Slippy* as the main theme for his film *Trainspotting*. Like many bands of their era, some of their greatest moments can also be heard in their remixes of other artists, most notably Björk, Sven Väth and Leftfield.

IAN PEEL

Undezime

(Ger.; It. *undicesima*).

See [Eleventh](#).

UNESCO

[United Nations Educational, Scientific and Cultural Organization]. International organization, the musical activities of which are supervised by the [International Music Council](#).

Unferdorfer, Marx.

See [Unverdorben, Marx](#).

Unfolding

(Ger. *Ausfaltung*).

In Schenkerian analysis (see [Analysis, §II](#)), a method of [Prolongation](#) whereby the separate voices of a contrapuntal idea are amalgamated as a single line. [Ex.1](#) shows the derivation by unfolding of the opening bars of the first theme from the finale of Beethoven's Cello Sonata in A op.69.



WILLIAM DRABKIN

Ung, Chinary

(b Takeo, 24 Nov 1942). American composer of Cambodian birth. Having heard no Western classical music until his late teens, he was first attracted to 19th-century Romanticism and then to a wider spectrum of Western music. One of the first graduates of the Ecole de Musique, Phnom Penh, he received a diploma in clarinet performance (1963) before emigrating to the USA on an Asia Foundation scholarship the following year. He continued his studies at the Manhattan School and received a DMA with distinction from Columbia University (1974), where his principal composition teacher was Chou Wen-chung. During a hiatus from composing (1974–85), he assisted family members in escaping from Cambodia, and turned his attention to the study of Khmer cultural and musical traditions. He has taught at the University of Pennsylvania, Arizona State University and the University of California, San Diego, among others. His numerous honours include awards from such institutions as the American Academy of Arts and Letters, the NEA, and the Guggenheim, Koussevitzky, Ford, Rockefeller and Barlow foundations. The 1989 University of Louisville Grawemeyer Award for composition (*Inner Voices*, 1986), brought him international recognition.

Ung's music is a blend of Asian aesthetics and contemporary Western techniques. He has remarked, 'If East is yellow, and West is blue, then my music is green'. His works are often influenced by mental images of geometrical shapes, past events or natural phenomena. A skilled orchestrator, he combines instrumental timbres in a unique and colourful way. In 1987 he began a series of compositions employing a musical spiral concept. In these works, groups of notes or extended phrases are continually expanded to create 'new and newer' forms.

WORKS

Orch: Anicca, 1971; Inner Voices, 1986; Grand Spiral (Desert Flowers Bloom), sym. band, 1990, orchd 1991; Triple Conc., vc, pf, perc, orch, 1992; Water Rings, 1994; Antiphonal Spirals, 1995

Vocal: Tall Wind (e.e. cummings), S, fl, ob, vc, gui, 1970; Mohori, Mez, fl, ob, vc, gui, hp, 2 perc, 1973; Spiral II, Mez, pf, tuba, 1989; ... Still Life After Death, amp S, a fl, cl, vn, vc, pf, perc, 1995; Grand Alāp, 1v + vc, 1v + perc, 1996; Rising Light (Bhagavad-Gita, J. Rumi, R. Tagore, W. Whitman), B, boys' chorus, SATB, orch, 1997; Radiant Samadhi 8-part chorus, 1999

Chbr and solo inst: Por, perc ens, 1968; Khse Buon, vc/va, 1980; Child Song, fl, vn, va, vc, hp, 1985; Spiral I, vc, pf, perc, 1987; Spiral III, str qt, 1990; Spiral VI, cl, vn, vc, pf, 1992; Spiral VII, a fl, eng hn, b cl, hn, bn, 1994; Rising Spirals, gui, 1996; Luminous Spirals, vc, shakuhachi, gui, 1997; Seven Mirrors, pf, 1997

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Ungarelli [Ungherelli, Ongarelli], Rosa

(b Bologna; fl 1709–32). Italian singer. She was the wife of Antonio Maria Ristorini, with whom she achieved international fame as an interpreter of comic intermezzos. Troy writes that she was a soprano, but according to Strohm she was a contralto. She began as a singer of *opera seria*, appearing in three productions at Florence in winter 1709–10; but in spring 1714 she performed intermezzos at Parma with Giovanni Battista Cavana and by 1716 had formed a partnership with Ristorini that was to last for at least 17 years.

Their performance of Niccolò Orlandini's *Il marito giocatore e la moglie bacchettona* at Pistoia in 1725 is described at length by the diarist Giovanni Cosimo Rossi-Melocchi. He particularly admired Ungarelli's acting: she used 'gestures that would have moved a stone' and 'words that would have liquefied bronze ... her gestures and manner on the stage are something that cannot be believed by one who has not seen them. For this reason I gave her the name "Man-killer". And she really is not pretty; God help us if she were'.

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- R. Strohm: *Essays on Handel and Italian Opera* (Cambridge, 1985), 252
- M. Talbot: 'Tomaso Albinoni's *Pimpinone* and the Comic Intermezzo', *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580–1770*, ed. I. Fenlon and T. Carter (Oxford, 1995), 236–7

COLIN TIMMS

Ungaresca [ungarescha]

(It.).

A name used outside Hungary for a dance in the Hungarian style. In western Europe Hungarian dances appeared by the late 14th century in the *ballet des nations* (dances in a variety of national styles staged in court entertainments). The *ungaresca* is first mentioned by name in Milan in 1490, but at that time it probably had not acquired the lively, heavily accented character of 16th-century examples: a report of a Sforza wedding in 1494 notes that the *allemande* was danced 'andante, like an *ungaresco*' (cited in Pirro, *Histoire de la musique*). No choreography for the dance is known. The earliest printed *ungaresche*, dating from the late 16th century, are found in dance collections

for viol consort (Mainerio's *Primo libro de balli*, 1578) and in lute and keyboard tablatures (Wolff Heckel's *Lautten Buch* of 1556 and Jakob Paix's *Orgel Tabulaturbuch*, 1583). Two *Ungarische Paraden* in Nörmiger's *Tabulaturbuch* (1598) exhibit the accented anapaests and dotted rhythms that became characteristic of the [Style hongrois](#) in the 19th century. There seems to be no relationship between the *ungaresca* and several dances called 'Ungaro' or 'Ongaro' (e.g. by Bernhard Jobin and Giovanni Picchi) which are based on a single tune.

MATTHEW HEAD

Ungarischer Tanz

(Ger.).

See [Verbunkos](#).

Ungaro, Giacomo

(*fl* c1473–1513). Type cutter, active in Italy. On 26 September 1513 he submitted a petition to the Venetian senate requesting a 15-year privilege to print mensural music. In the petition he expressed concern that others would 'harvest the fruits of his labour' after he had 'discovered the way to print mensural music [*canto figurato*]' in the city where he had been a cutter of letters for 40 years. The previous privilege holder, Petrucci, was by then living in Fossombrone in the papal states. The senate awarded Ungaro an exclusive privilege, but he is not known to have exercised it. Apparently he had cut Petrucci's music type; Petrucci had been awarded a privilege for printing music in Venice in 1498. Because of his long tenure in Venice, Ungaro may well have been responsible for the first mensural music type used in Venice in 1480 and for several of the 24 plainchant types used there between 1482 and 1500, some of which are remarkably similar. Under the name Magistro Giacomo Todesco he was employed as a type founder by Aldo Manuzio and was remembered in Manuzio's will of 1506.

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M.K. DUGGAN

Unger, Andreas

(*b* in or nr Augustusburg, Saxony, c1605; *d* Naumburg, bur. 29 Dec 1657). German composer. He attended the Thomasschule, Leipzig, and then Leipzig University, where he matriculated in 1625 and took the master's degree in

1631. After several years in minor educational posts in Leipzig he was from 1633–4 until his death civic Kantor at St Wenzel, Naumburg; however, his applications of 1630 and 1657 for the post of Thomaskantor at Leipzig appear to indicate that he felt himself to be suited to that important position. Unger's enthusiasm as a music collector, his delight in new sonorities and his artistic taste made Naumburg an important centre in Thuringia for the transmission of the new central German church music of the first half of the 17th century. His musical legacy to St Wenzel included musical instruments that still survive today (*D-Bim*); his very valuable music library, including numerous unica – among them individual works by Schütz, autographs, and works of Leipzig musicians that they presented to him – was available only in part and for a limited period (in Königsberg from about 1870 to 1945). In the late manuscript works, of which only the continuo parts survive, Unger wanted to demonstrate to student composers the art of setting sacred texts to music.

WORKS

Vogelfang der Schäferin Filli, wedding song, 3vv, bc (Leipzig, 1630), lost

Hüpfeling oder Hopfen-König, Frau Venus und ihr Sohn, wedding song, 3vv, bc (Leipzig, 1633); ed. in Wustmann

Itinerarium amatorium spirituale, geistliche Liebes-Reise, Wo ist dein Freund hingegangen, 3–20vv, bc (Leipzig, 1633), lost

Anxietas Davidica spiritualis, Herr, die Angst meines Herzens ist gross, funeral song, 5–10vv (Jena, 1650), lost

Da er solches mit ihnen redet, madrigal, 5 or 10vv, bc, c1650, *D-NAUs** (b only)

Ich habs gesagt und zugesagt, conc., 3–46vv, c1650, *NAUs** (b only)

Wohl dem, der in Gottes Furcht steht, conc., 3–46vv, c1650, *NAUs** (b only)

Die Aufferstehung Jesu Christi, 5, 6, 10vv, c1650, *NAUs** (b only)

Passion, lost, cited in Werner

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W. Braun: *Deutsche Musiktheorie des 15. bis 17. Jahrhunderts*, ii: *Von Calvisius bis Mattheson* (Darmstadt, 1994), 339–42

WERNER BRAUN

Unger [Ungher], Caroline [Karoline, Carolina, Carlotta]

(*b* Stuhlweissenburg [now Székesfehérvár], 28 Oct 1803; *d* Florence, 23 March 1877). Austrian mezzo-soprano. The daughter of Johann Karl Unger, a professor at the Theresian Academy, she had her first singing lessons with

Joseph Mozatti and Ugo Bassi. Later she studied with Aloysia Weber, J.M. Vogl and finally with Domenico Roncini in Milan. She made her début on 24 February 1824 in Vienna at the Kärntnertortheater as Dorabella in *Così fan tutte*. She and Henriette Sontag sang in the première of Beethoven's Ninth Symphony on 7 May 1824.

The next year Unger followed the impresario Domenico Barbaia to Italy; as early as 1825, the *cartellone* of Naples listed her as one of the *prime donne* among the women singers engaged for the season. She enjoyed further success in Turin, Bologna, Genoa, Milan and Rome. At La Scala she sang Isoletta in the première of Bellini's *La straniera* on 14 January 1829. In May 1830 she shone in Rossini's *Il turco in Italia* and Pacini's *La sposa fedele*. Early in 1833 she was engaged by the Teatro della Pergola in Florence, and from October 1833 she sang in the Théâtre Italien in Paris, where she was acclaimed in Bellini's *I Capuleti ed i Montecchi*. After nine years of absence she returned to Naples in May 1834, and in autumn 1835 was the first German-speaking singer there in the role of Norma. On 4 February 1836 she sang in the première of Donizetti's *Belisario* at the Teatro La Fenice in Venice, where two years later she created the title role of Donizetti's *Maria di Rudenz*. By 1837 she had a repertory of more than 100 roles. She made guest appearances in 1839 as Anna Bolena and Norma in Dresden, where the contemporary music press wrote of 'her excellent method of singing, and the truth and ardour of her dramatic expression'. In 1841 she married the French writer and translator of Goethe's *Faust* François Sabatier, and ended her stage career in Italy, laden with honours. She continued to sing on the concert platform, and besides her performances in opera, became an outstanding interpreter of lieder by Mozart and Schubert. After her retirement from the operatic stage, Unger began to reveal a considerable talent as a composer of lieder. A British private collector owns two autograph volumes (one of them subsequently printed for private circulation; copy in *A-Wgm*) that bear witness to her ability in a repertory extending from brief settings of Goethe, Heine and other Romantic poets, to lengthy ballad-like settings of French poems by her husband.

One of the few 19th-century Austrian singers to enjoy her greatest triumphs in Italy, Unger was an outstanding exponent of *bel canto*. Donizetti and Bellini wrote parts for her, and Rossini, who spoke of her possessing 'the ardour of the south, the energy of the north, brazen lungs, a silver voice and a golden talent', engaged her to sing in his operas. According to Fétis she was large and attractive, and had a fine, broad tone except in her upper register, in which there was some harshness and forcing. Her greatest strength, however, was her power of expression, which allowed her to triumph over such rivals as Wilhelmine Schröder-Devrient.

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URSULA KRAMER (with PETER BRANSCOMBE)

Unger, Georg

(*b* Leipzig, 6 March 1837; *d* Leipzig, 2 Feb 1887). German tenor. Having abandoned theological studies, he made a successful début as an opera singer at Leipzig in 1867, which led to further engagements in several German cities. At Mannheim in June 1874, on the recommendation of Ernst Frank, Unger sang to Hans Richter, who was touring Germany auditioning singers for the première of Wagner's *Ring* in 1876. Unger sang from *Tannhäuser* and went to Bayreuth in July 1874 to learn the part of Loge with Richter. Eventually, however, he was given the roles of Froh and Siegfried, although performing both roles proved too demanding and caused Unger to miss performances, and he was replaced as Froh in the second cycle to save his voice for the more taxing role of Siegfried. After his appearance in London at the Wagner Festival of 1877, the composer no longer used him. He returned to Leipzig, where he sang until 1881.

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J.A. FULLER MAITLAND/CHRISTOPHER FIFIELD

Unger, Gerhard

(*b* Bad Salzungen, Thuringia, 26 Nov 1916). German tenor. He studied in Eisenach and at the Berlin Hochschule für Musik, and in 1947 was engaged at Weimar, where he sang lyric roles such as Tamino, Alfredo and Pinkerton, and David, his most popular role at that period of his career, at Bayreuth (1951–2). In 1952 he moved to the Berlin Staatsoper and in 1961 to Stuttgart, where he remained until 1982. A member of the Hamburg Staatsoper (1962–73), he appeared at the Vienna Staatsoper, La Scala, the Paris Opéra, the Metropolitan and in Salzburg, where in 1961 he sang Pedrillo (*Die Entführung aus dem Serail*), another favourite role, which he repeated over 300 times. In the 1970s and 80s he specialized in character roles, such as the Captain (*Wozzeck*), Skuratov (*From the House of the Dead*), Brighella (*Ariadne auf Naxos*), the Italian Singer (*Der Rosenkavalier*) and, above all, Mime in both *Das Rheingold* and *Siegfried*, which he sang widely in Europe and North and South America. Unger was also admired as a singer of Bach. His highly placed, bright, clear-toned voice hardly changed as he grew older, so that in 1980 he could still carry conviction as Pedrillo at Bregenz. He recorded many of his roles, including Pedrillo, Monostatos, Brighella, David and Alwa (*Lulu*).

WOLFRAM SCHWINGER/ELIZABETH FORBES

Unger, (Ernst) Max

(*b* Taura, Saxony, 28 May 1883; *d* Zürich, 1 Dec 1959). German musicologist and conductor. He went to the Leipzig Conservatory in 1904, studying piano with A. Ruthardt, composition with H. Zöllner, musical aesthetics with A. Seidl, at the same time attending Riemann's lectures on music history at the university. In 1906 he became conductor at the Vereinigte Leipziger Schauspielhäuser and a year later a teacher at the Bromberg Conservatory. He spent a year in London carrying out research on Clementi. After his return to Leipzig in 1908 he continued his studies with Riemann and took the doctorate in 1911 with a dissertation on Clementi. He was conductor of the Leipzig Madrigal Society (1912–14) and editor of the *Neue Zeitschrift für Musik* (1919–20). From 1932 to 1939 he lived in Zürich, where he made a catalogue of H.L. Bodmer's collection of Beethoven manuscripts. He lived in Volterra between 1939 and 1957, then returning to Zürich.

His research on Clementi, who had met Beethoven in 1807, enabled Unger to date several problematic Beethoven letters. This directed him to Beethoven's letters in general and he collected material for a new complete edition. His study of Clementi's correspondence also enabled Unger to prove that Beethoven's prospect of marriage in 1810 concerned Therese Malfatti. On his death, his library and notes were acquired by the Beethoven Archives in Bonn.

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KARL GEIRINGER/R

Ungher, Karoline.

See [Unger, Caroline](#).

Ungler, Florian

(*b* Bavaria; *d* Kraków, 1536). Polish printer of German birth active in Kraków. From 1510 to 1516 he worked with other printers, including [Jan Haller](#), but later he established his own printing house. He was the first in Poland to publish music in mensural notation (printed from woodblock), in his editions of musical theorists. His total output was over 240 titles. When he died his widow continued the business until her death in 1551, when Siebeneicher

acquired the firm for the Szarfenberg publishing house (see [Szarfenberg, Maciej](#)).

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TERESA CHYLIŃSKA

Union Chapel, Islington.

London nonconformist chapel. See London, §I, 7(ii).

Unión Musical Ediciones.

Spanish firm of music publishers. See *under* [Unión Musical Española](#).

Unión Musical Española.

Spanish firm of music publishers. At the end of the 19th century Ernesto Dotesio Paynter established a music shop in Bilbao, and also engaged in music publishing. On 14 March 1900 he founded the music publishing firm Casa Dotesio, having in 1898 bought the Casa Romero, one of the most important publishing houses in Spain; this was founded by Antonio Romero y Andía in 1856, and was active throughout the second half of the 19th century. In the weeks following its foundation the Casa Dotesio absorbed other important houses, including Zozaya, Fuentes y Asenjo and, most significant, Eslava (founded by Bonifacio San Martín Eslava); the Casa Romero and Eslava are notable for having published many 19th-century Spanish works, not only in large numbers but also exquisitely printed. In the following years the Casa Dotesio continued to absorb other smaller publishers. On 26 May 1914 it changed its name to Unión Musical Española, a name that better reflected the character of the firm, since it had united all the previously disparate parts of the nation's music publishing under one roof, and continued to do so in subsequent years. In 1942 it acquired the Editorial Orfeo Tracio, which in turn had absorbed such important houses as Vidal Llimona y Boceta, Luis Tena and Salvat. The firm also serves as a music shop, and was for many years the most important in Spain. In 1993 the firm's archive was transferred to the Instituto de Ciencias Musicales (in *E-Msa*). The publishing side of the firm was purchased in 1990 by Music Sales and thereafter operated as Unión Musical Ediciones.

The Unión Musical Española and Unión Musical Ediciones have continually fostered the development of Spanish music. They have published works by all the major 20th-century Spanish composers, notably Eduardo Toldrá, Regino Sainz de la Maza and Graciano Tarragó, the sole publisher. Most important possibly are the editions of historic Spanish music, including such monumental collections as *La Tonadilla Escénica*, edited by José Subirá, the sonatas of Antonio Soler, edited by Samuel Rubio, and numerous editions of songs, as well as music for guitar, organ and other instruments (C.J. Gosálvez Lara: *La edición musical española hasta 1936*, Madrid, 1995).

Union pipes.

See [Uilleann pipes](#). See also [Bagpipe](#), §4 and [Ireland](#), §II, 6.

Unison [prime]

(Fr. *unisson*; Ger. *Prime*; It. *prima*).

(1) Two or more notes sounding the identical pitch, usually though not necessarily at the same time. In a number system with semitone = 1, tone = 2, the unison 'interval' is equivalent to zero. It would be theoretically possible to call the interval C–C_♯ an 'augmented unison' but in practice it is normally referred to simply as a chromatic semitone. Similarly, [Enharmonic](#) notation may produce unison between notes with different letter names (e.g. F_♯ = G_♭).

(2) The simultaneous execution of one polyphonic part by more than one performer or performing group (e.g. the first violin section of an orchestra), either at exactly the same pitch or at the interval of an octave, double octave etc. (see also [Doubling \(ii\)](#)); such execution is said to be 'in unison' and is often indicated in scores by the Italian *all'unisono*.

(3) 'Rhythmic unison' is an informal equivalent for a [Homorhythmic](#) texture.

JULIAN RUSHTON

Unisono, all'.

See [All'unisono](#).

Unitarian church music.

Unitarianism is a religious movement whose origins lie in the Reformation, when dissenting groups of anti-Trinitarian believers emerged in Switzerland, Poland and Transylvania. The Unitarian Church has traditionally subscribed to no formal creed, rejecting the doctrines of the Trinity and the Divinity of Christ and stressing the unipersonality of God. In America the Church has formally adopted the Universalist belief that no one is condemned to eternal punishment, salvation being ultimately granted to all. The dominant characteristic of present-day Unitarianism is the emphasis on individual responsibility in spiritual matters. This recognition of individual belief has encouraged the toleration and acceptance of a variety of practices and forms of worship and the use of different musical styles. Unitarian believers are found in more than 20 countries throughout the world, including Transylvania, where there is still a strong presence, but the following discussion is limited to Great Britain and the USA.

1. Great Britain.

The first anti-Trinitarian congregation in England and Wales was organized in 1651 by John Biddle (1615–62), but the formal beginnings of the Unitarian

Church may be dated to 1662, when about 2000 ministers were ejected from the Church of England for refusing to accept the new Book of Common Prayer. These early Nonconformists or Dissenters were originally known mainly as Presbyterians or Independents. In 1689 an Act of Toleration granted them freedom of worship but not of doctrine. Penal Acts against Unitarians continued in force in England until 1813, when the Trinity Acts made legal the use of the term 'Unitarian'. During the 18th and 19th centuries, however, Unitarian views were often accepted by other Nonconformist Churches in England. Throughout the 19th century and the early 20th two strands of Unitarianism existed side by side, one Presbyterian and more ecumenical, the other distinctively more sectarian and at times militantly Unitarian. Each had its own worship style, hymnbooks and national body. In 1928 the two branches united in the General Assembly of Unitarian and Free Christian Churches.

During the latter part of the 17th century and throughout the 18th and 19th centuries the progress of Unitarian Dissent in England and Wales coincided with the development of the hymn as a replacement for the metrical psalm. Unitarians undoubtedly played an active role in the emergence of the hymn – the Nonconformists' greatest contribution to worship – although it is difficult to ascribe any particular developments to the Unitarians before the Trinity Acts of 1813. The English Unitarian Church contributed to the large number of hymnbooks published in the 19th century, notably James Martineau's *Hymns for the Christian Church and Home* (1840) and the influential *Hymns of Faith and Prayer* (1874); hymn tunes for the latter were composed by Russell and Basil Martineau. The *Essex Hall Hymnal* was published in 1902, followed in 1927 by *Hymns of Worship*, which was the main Unitarian hymnbook in England for over 50 years (a supplement was issued in 1951 and a revision in 1962). Several 19th-century hymn writers achieved recognition beyond the Unitarian Church itself, notably, Sarah Flower Adams (1805–48; composer of *Nearer my God to Thee*) and John White Chadwick (1840–1904; *Eternal Ruler of the Ceasless Round*).

The 19th century was also the period when Unitarians sought a more structured approach to worship through the use of liturgies, often with psalms and sung responses. In larger churches the liturgical tradition was particularly strong and usually supported by a large organ and a professional choir. The use of the organ was very much a 19th-century practice, as, for example, at the Old Chapel, Dukinfield, where an organ was installed in 1816 replacing a small group of instrumentalists.

The diverse background of Unitarianism means that the church buildings vary from simple Meeting Houses to quasi-parish churches, and the variation in architecture is reflected in the use of different forms of worship. Unitarian congregations are autonomous, with each church free to organize its own worship and music. Despite this freedom, general patterns of worship have emerged, through the need for a balanced combination of certain common elements, such as hymns, readings, prayers, sermons, music and silence. Some congregations, exceptionally, use a set liturgy (with changing elements) that might include the chanting of psalms and sung responses, but most Unitarian worship is centred on hymns, with various forms of incidental music before, during and after the service. With the decrease in the number of

church choirs, the singing of introits and anthems is mostly restricted to special services and occasions.

As in most Nonconformist denominations, congregational singing of hymns is the principal means whereby worshippers can be actively involved in services. Because Unitarianism has no creed, written material takes on a greater significance than in other denominations, and throughout the Church's history hymnbooks have been an important indicator of belief. Two hymnbooks produced in Britain towards the end of the 20th century, *Hymns for Living* (1985) and *Hymns of Faith and Freedom* (1991), express the variety that still exists within Unitarianism, but they are also a response to the need for hymns, and particularly words, that address new issues and use contemporary ideas and symbolism. Of these two books, only *Hymns for Living* is available with words and music; the texts aim to express contemporary Unitarian thought, ideals and principles, but the music is generally more conservative and familiar, with new material introduced only where necessary.

In Britain there is a 19th-century legacy of large buildings with fine organs (e.g. Mill Hill, Leeds), but the number of such instruments has diminished as congregations have moved to establishments more appropriate to their size and financial resources. Where possible, organs have been modified to suit the new church buildings, as, for example, at the New Meeting (formerly Church of the Messiah) in Birmingham. A number of particularly fine historic instruments have also been relocated, such as the Snetzler organ that was moved from Glasgow Unitarian Church to Glasgow University. In some congregations the musical accompaniment is provided by the piano or, more rarely, by other instruments; recorded music may also be used for accompanying hymns and as occasional music.

The Unitarian Church Music Society, founded during the 1930s at Manchester College, Oxford, largely at the instigation of the then director of music, Harold Spicer, provides a forum for sharing ideas and a stimulus for the more effective use of music in worship. The society's magazine, *Cantemus*, often includes a music supplement.

2. USA.

The first Unitarian church to be established in America was the King's Chapel at Boston, an Episcopalian congregation that formally adopted Unitarianism in 1782. The movement spread during the last years of the 18th century and in the 19th, especially throughout the Puritan settlements in New England, and the American Unitarian Association was formed in 1825. During the 19th century many Unitarians came to recognize that they shared much common ground with members of the Universalist Church, a movement that had emerged from radical Pietism in 18th-century Germany and was officially established in America in 1793. Hosea Ballou (1771–1852) converted many Universalist ministers to Unitarianism in 1805 with the publication of his *Treatise on Atonement*, and in 1893 the Unitarian Free Religious Association declared that Universalist doctrine formed the basis of all religions. During the first half of the 20th century the two Churches moved closer together, and in 1961 the Unitarian Universalist Association was founded.

During the late 18th century and the 19th Unitarians and Universalists used similar forms of worship, with an emphasis on hymnody as a means of expressing their beliefs. The Universalist Church issued *New Hymns for Various Subjects* by Silas Ballou in 1785, and the first Unitarian hymnal was *A Collection of Psalms and Hymns for Public Worship* published in 1799 for use in King's Chapel, Boston. Such early hymnbooks contained no tunes, and comparatively few of the texts were newly composed, most being adaptations of existing hymns. Later 19th-century hymnals increasingly contained new works, notably, *A Collection of Psalms and Hymns for Sacred Worship*, which was published in 1830 by the Rev. Francis Greenwood for the Unitarian congregation of King's Chapel, Boston, and remained in use for many decades. Several writers associated with the Transcendentalist movement in New England made a particularly important contribution to Unitarian hymn writing; they included Ralph Waldo Emerson (1814–82), Oliver Wendell Holmes (1809–94; *Lord of All Being Throned Afar*), Edward Hamilton Sears (1810–76; *It Came upon the Midnight Clear*), Samuel Johnson (*Book of Hymns*, 1846) and Samuel Longfellow (*Hymns of the Spirit*, 1864).

Since the late 19th century, Unitarian hymn texts have become gradually more ecumenical, showing a concern for the wider interests of humanity. The *Pilgrim Hymnal*, published by the Congregational Church in 1904 and designed to reflect the contemporary 'new theology', contained 547 hymns, of which over 100 were written by Unitarians. In 1937 the Unitarian and Universalist Commissions on Hymns and Services issued a joint hymnbook, *Hymns of the Spirit*, which drew on music from diverse sources, such as chorales, plainchant, Jewish cantillation and traditional American tunes; in their appeal to humanists as well as theists, the texts of some of the hymns show the influence of Universalism.

Since the foundation of the Unitarian Universalist Church in 1961 both texts and music of the hymns have continued to reflect Universalist doctrine. In 1964 *Hymns for the Celebration of Life* included words attributed to the Buddha and a poem from the *Bhagavad Gītā*. This and later hymnbooks, such as *Singing the Living Tradition* (1993), contain mainly traditional tunes but also include music of Eastern religions, Hebrew chant and secular music of various periods. The folk style of hymn writing is represented in the works of Universalist composers such as Malvina Reynolds and Carolyn McDade.

Unitarian Universalist churches employ a wide range of styles in their choral and solo vocal repertoires, drawing on the traditions of other faiths as well as Western sacred and secular music from the Middle Ages to the present. Instrumental music is also not unusual in services, whether for solo performer, chamber ensemble or a combination of instruments and choir. The choice of texts and music is always determined by the individual congregations according to their particular concerns and musical resources.

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DAVID DAWSON, WALTER KLAUSS

Unitas Fratrum.

Original name of the Moravian Church. See [Moravians, music of the](#), §1.

United Arab Emirates [UAE]

(Arab. Imarat al-Arabiya al-Muttahida).

Group of states (formerly known as the Trucial States) on the south coast of the [Arabian Gulf](#) and the Gulf of Oman.

United Church of Christ, music of the.

See [Congregational church, music of the](#), §§4–5.

United Music Publishers [UMP].

English music publishers and French music agents, active in London. It was founded in 1932 by Durand, Lemoine and Labbé to promote their catalogues, and French music in general, in the UK. James Henry Wood became director in 1936 and in the following four years several more French publishers joined the group: Costallat, Rouart-Lerolle, Joubert, Herelle, Hamelle, Enoch and Elkan-Vogel. State financial support was given in 1938 and the Centre de la Musique Française was established. From 1939 the company was run by Wood's daughter Pauline who added the representation of several more French firms to the company. It obtained the first UK performances of works by Messiaen, Dutilleux and Duruflé, and helped organize the 'Concerts de musique Française' at the Wigmore Hall. Works by contemporary British composers, such as Edwin Roxburgh and Simon Bainbridge, started to be published in the 1970s and from 1982 UMP significantly expanded its role as an agent of French (and occasionally Spanish) music as well as a music publisher in its own right. It publishes the Organ Repertoire Series, and its contemporary repertory has been augmented with works by Richard Barrett, Diana Burrell, Chris Dench, Michael Finnissy and Stephen Montague.



United Reformed Church, music of the.

See [Congregational church, music of the, §§4–5](#).

United States of America.

Country composed of 50 states, 48 of them contiguous and bordered by the Atlantic and Pacific oceans to the east and west, and by Canada and Mexico to the north and south. The 49th state, Alaska, is located at the extreme north-west edge of the North American continent, and the 50th, [Hawaii](#), comprises a group of islands in the North Pacific Ocean, c3800 km off the western American coast (see *also* [Polynesia, §II, 4](#)). The total area of the USA is c9,370,000 km², and it has a population (est. 2000) of 274.63 million.

American music has been most strongly influenced by the cultures of Europe and Africa. Indigenous Amerindian culture (see [Amerindian music](#)) remains isolated, and little Asian impact was felt until the 20th century; contributing currents from Latin America have been mainly Afro-Hispanic, diffusing from the Caribbean. African slaves were brought to Virginia in 1619, one year before the founding of Plymouth Colony by the British. It is at this point that the history of American music properly begins.

[I. Art music](#)

[II. Traditional music.](#)

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[United States of America](#)

[I. Art music](#)

The composition of art music in the region of North America now called the United States has taken place within an infrastructure of performance created chiefly by European settlers. In the areas of New Mexico (perhaps as early as 1540) and Florida (1559), and later in Texas (1716) and California (1769), Spanish missionaries taught local Indians to sing the Roman Catholic liturgy. Meanwhile, arriving in Massachusetts in 1620 to found the Plymouth Colony, the Pilgrims brought British psalm singing to the continent. The first of these efforts eventually inspired a few European-born musicians in the South-west and west to compose music for Roman Catholic worship. The second laid the groundwork for a tradition of Protestant psalmody in which American-born

composers seized creative leadership. But for all their differences, these beginnings together illustrate a fundamental point: from the start of the European settlement, music makers in North America have relied on the availability of music created elsewhere. Given the steady supply from Europe, demand for music by American composers has been relatively small, especially in the realm of art music.

The story of American art music chronicles the rise of the composer in the United States. At no time have such composers controlled or dominated American concert life, however. Their historical role has been to take Old World practices as a starting point and to complement repertoires that are chiefly European with works of their own. Although some 20th-century American composers have opened up fresh artistic territory, art music in America, even into the later years of the 20th century, has continued to revolve around the performance of European classics.

1. 18th century.

2. 19th century.

3. 20th century.

USA, §I: Art music

1. 18th century.

In the English-speaking colonies the impulse to compose was first encouraged in a practice that grew up around Protestant meeting-houses in New England. Shaped by the Calvinist view that musical elaboration might distract Christians from contemplating God's greatness and human imperfection, public worship in the meeting-house prohibited the use of instruments and limited music to congregational singing. The psalms sung by worshippers in the 1600s and 1700s were set down in metrical psalters: wordbooks carrying the Old Testament texts in the familiar verse patterns of popular balladry. The ninth edition of *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament* (Boston, 1698), sometimes called 'The Bay Psalm Book', contained the colonies' first published music: a supplement of 13 tunes to which the psalms were to be sung. Bearing names such as 'St David's' and 'Old Hundred', the tunes were all European in origin. Their metres reflected the verse forms of the psalms, cast chiefly in four-line stanzas with standard patterns of iambic feet. With tunes printed separately from texts and many texts sung to the same tune, this approach to psalmody used music as a vehicle for collectively singing God's praise.

In the early 1700s several clergymen in and around Boston complained that oral circulation of the psalm tunes had turned congregational singing into an undisciplined noise. By 1720, a reform movement was underway: a process that brought elements into psalm singing that would eventually encourage composition. 'Regular singing' – singing 'by rule' rather than personal fancy – was the reformers' rallying cry, education their method. Singing schools were formed: instructional sessions, taught by a singing master, that laid a foundation for musical literacy and marked the start of the music teaching profession in America. Instructional tune books were compiled to serve them. The first such books, John Tufts's *A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes* (in later editions known as *An Introduction to the Singing of Psalm Tunes*; fig.1) and Thomas Walter's *The Grounds and Rules of Musick Explained*, both published in Boston in 1721, introduced the

rudiments of music and offered a collection of psalm tunes harmonized in three parts. Note-reading seems not to have been a focus of the early singing schools. Rather, by teaching 'scholars' the tunes in standard form, their goal was to bring congregational singing under control of the book.

Dedicated chiefly to performance instruction, singing schools fostered the development of musical skill. But in a largely rural society whose intellectual life was dominated by organized religion, proposals for change brought resistance, and regular singing was no exception. Because some congregation members, and some clergymen too, feared that the cultivation of music would secularize worship, regular singing was slow to be adopted in many New England centres. By the 1760s, however, singing schools had grown more common, whether in cities such as Boston and Providence, or in towns and villages. In some communities, the more skilful, enthusiastic singers were also forming choirs. Tune books compiled for singing schools began adding to their stock of congregational favourites a few more elaborate pieces for choirs and musical societies.

Until 1770 virtually all the music printed in the English-speaking colonies came from British tune books. In that year, however, William Billings, a 24-year-old Boston tanner, singing master and self-taught composer, published *The New-England Psalm-Singer*, containing 127 of his own compositions: psalm and hymn tunes and anthems, set primarily for four unaccompanied voice parts and intended for singing school use. Issued at a time of rising tension between England and her colonies, Billings's collection was remarkable not only as a landmark of American creative artistry but also for its local and topical stamp. Among the names Billings chose for his tunes were geographic references, including Massachusetts counties ('Hampshire', 'Suffolk'), cities and towns ('Amherst', 'Dedham'), and Boston churches ('New South', 'Old Brick'). Later admitting that his inexperience as a composer had marred *The New-England Psalm-Singer*, Billings brought out several more collections devoted to his own music. In *The Continental Harmony* (1794) he outlined his method of composition. Assigning primary value to 'nature', by which he meant God-given inspiration, Billings told his readers that he began by writing the melody voice – the tenor or 'first part', as 'nothing more than a flight of fancy' to which other voices were 'forced to comply and conform'. Once nature had helped him create his melody, Billings turned to 'art' (i.e. 'the rules of composition') in harmonizing it. The rest of the voices were composed to partake of the 'same air', or 'at least, as much of it as they can get'. But because they were composed after the tenor voice, 'the last parts' were 'seldom so good as the first', he admitted, 'for the second part [the bass] is subservient to the first, the third part [the treble or soprano] must conform to first and second, and the fourth part [the counter or alto] must conform to the other three'. By writing voice parts that engaged singers while still following accepted harmonic practice, Billings strove to reconcile the claims of inspiration and technique. 'The grand difficulty in composition', he wrote, was 'to preserve the air through each part separately, and yet cause them to harmonize with each other at the same time'.

The Revolutionary War (1775–81) slowed the publication of tune books. But in the years that followed, singing schools and choirs flourished, as did musical societies: groups of musical amateurs (i.e. lovers of the art) formed for the recreational singing of sacred music. During the 1780s, 1790s and

early 1800s, hundreds of tune books were published to serve these institutions. Billings's works, together with music taken from British collections, were well represented in them. Moreover, by the mid-1780s Billings had been joined by Daniel Read, Timothy Swan, Abraham Wood, Lewis Edson and a host of other American psalmodists. Between 1770 and 1810, more than 250 Americans, most of them New Englanders, composed almost 5000 pieces that were printed in sacred tune books. Musical composition took root in New England by the century's end as an endeavour that required no formal training and was linked to Protestantism by its favoured texts, chiefly psalm paraphrases and hymns.

At first glance, calling the results of this activity art music may seem to be stretching a point, for the composers were untutored and their music essentially functional. Yet the latter is also true of many European repertoires that are now considered art music, including music for the church. On the other hand, it is not quite accurate to label New England psalmody church music. Most tune books were too expensive for church use and their music too elaborate for any congregation to sing. The singing schools and musical societies that relied on tune books emphasized instruction and recreation, not worship. Irving Lowens, a scholar of the New England psalmody, once cautioned that sacredness should not be defined narrowly in a culture where psalms and hymns were 'popular poetry', and 'the artisan hummed snatches of Read's *Sherburne* ... or Billings's *Jordan* as he drank his dram or sawed his wood'. While the literal truth of these words cannot be tested, they also warn against too strict a definition of art in a society that lacked formal settings devoted to artistic cultivation. Indeed, one can find in the music of New England psalmodists, conceived for instruction and recreation pursued in the name of glorifying God, an originality and vigour that, in the manner of art music, invite aesthetic appreciation even today.

The Yankee psalmodists, sometimes called 'the First New England School', have in recent years been granted a historical niche as founding fathers of American composition. That status owes much to historians' idea that in American music, difference from European music is a key measure of value. It also owes something to the persistence of unaccompanied Protestant choral singing, which with its singing schools, tune books and musical societies was displaced from the urban East by more up-to-date musical approaches and styles, and moved west and south in the early 1800s, taking root in the Ohio River Valley during the 1810s and the Southern uplands by the 1840s. In isolated rural regions well into the 1900s, that tradition continued to foster the composition of more sacred music by untutored composers, published in shape-note tune books.

Viewing art music from a more cosmopolitan perspective, the pioneering musicologist Oscar G.T. Sonneck made a case for *My Days Have Been So Wondrous Free*, a parlour song written in 1759 by [Francis Hopkinson](#) of Philadelphia, as the first piece of American music. Nearly three decades later, in the dedication to his *Seven Songs* (Philadelphia, 1788), Hopkinson declared himself 'the first Native of the United States who has produced a Musical Composition', basing his claim on the recent establishment of the Federal Constitution. A lawyer by trade, signer of the Declaration of Independence, and a 'gentleman amateur' musician, Hopkinson seems to have fit easily into the cosmopolitan musical life that took root in such cities as

Philadelphia, New York, Boston and Baltimore. Among the leaders in that milieu were [rayner Taylor](#), Alexander Reinagle (see [Reinagle](#) family, (2)), Benjamin Carr (see [Carr](#) family, (2)) and [James Hewitt](#), all British musicians who settled in America after the War. These 'emigrant professionals' found employment as composers and directors in the theatre, a colonial extension of the London stage. They also taught, gave concerts that included compositions of their own and worked in church music, especially as organists. When sheet music began to be published in America around 1790, their songs and keyboard pieces were its chief domestic product. Their effort helped to bring the United States into a network of Old World musical activity centred in the British Isles.

Perhaps the most musically active Americans of the age, however, were neither home-grown Americans nor British immigrants but the German-speaking Unitas Fratrum or Moravians. These religious separatists founded New World communities in Pennsylvania (Bethlehem, 1741; Nazareth, 1748; Lititz, 1756) and North Carolina (Salem, 1766, now Winston-Salem), and they emphasized music-making in community life. Unlike the Puritans in New England, the Moravians saw no conflict between religion and musical skill. They welcomed instruments, even for the accompaniment of hymn singing. Moreover, although the Moravians brought over a stock of musical manuscripts from Europe and were regularly supplied from there well into the 1800s, a substantial part of their music was locally composed. American-Moravian composers included several who were born and musically trained in Europe, such as the Reverend Johannes Herbst, a German who came to America in 1786, and Dutch-born Johann Friedrich Peter, who lived in America from 1770 and worked as both a schoolmaster and musician. It also included John Antes, a Pennsylvania native educated musically by a European-trained Moravian in the New World. At a time when few Americans were composing outside the realm of psalmody, Moravian communities boasted several who wrote music, both sacred and secular, with convincing facility in an up-to-date European idiom.

[USA, §I: Art music](#)

2. 19th century.

The infrastructure needed to support a growing public of American listeners evolved as a collaborative effort between musicians and entrepreneurs from abroad. In the century's early years concert life was established by urban theatre companies and musical societies in both cities and smaller settlements. The former presented whole seasons of stage entertainment. The latter, sometimes enlisting singers and players from the theatre, sponsored a variety of activities, including public performances. Religious institutions also contributed. During the previous century Anglicans (Episcopalians) and Lutherans had used organs in their worship, often played by musicians hired from overseas. In the early 19th century some churches supported elaborate music-making, both during worship and in organ recitals and cantatas performed outside it. A few urban musical societies, notably the Boston Handel and Haydn Society (founded 1815), emphasized the performance of large choral works. The country's best orchestras in these years were theatre ensembles. But in the name of education (e.g. the Boston Academy of Music, founded 1833) or under the aegis of musical societies (e.g. the New York Philharmonic Symphony Society, founded 1842),

orchestras were also assembled from local professionals and amateurs to play overtures, concertos and symphonies in public. During the 1840s a concert circuit developed to present travelling soloists and musical troupes to audiences in many different locales. Thus, in the larger American cities during the years leading up to the Civil War, art music enjoyed a presence but no independent economic base. Solo performers and troupes were obliged to make their way in the commercial market place. Concerts organized by musical societies in the name of art usually offered only token pay for professionals. In such a setting, dominated by European entrepreneurs and performers, there was little or no place for American composers of art music.

Nevertheless, a few Americans did compose. One was [Anthony Philip Heinrich](#), born into an affluent family in Bohemia, who decided to devote himself to music at the age of 36 after the family business failed. Heinrich launched his career in unique circumstances. In 1817 he travelled more than 1100 km westward from Philadelphia, where he had once played violin in a theatre orchestra, to Kentucky. Apparently under the spell of his journey, Heinrich then made a decision that shaped the rest of his life. Not only would he seek his fortune in music; he would be a composer. Dwelling alone in a log cabin near the village of Bardstown, and guided by intuition, Heinrich discovered his muse. In 1820 he published his op.1, *The Dawning of Music in Kentucky*, a collection of songs and piano pieces, some with violin. In a review of a later Heinrich collection, *The Sylviad, or Minstrelsy of Nature in the Wilds of N. America* (Boston, 1823), a Boston commentator wrote that all of his works 'abound in boldness, originality, science, and even sublimity; and embrace all styles of composition, from a waltz or song up to the acme of chromatic frenzy'. The reviewer added that Heinrich 'may be justly styled the Beethoven of America', indicating that his music's complexity tended to puzzle audiences.

Calling himself the American 'loghouse composer', although he spoke English with a thick Middle European accent, Heinrich furthered his image in writings replete with jokes, puns and self-depreciation. His music often quotes national tunes. And his larger instrumental compositions are more descriptive than abstract, many of them inspired by nature or the American wilderness. Beginning in 1831 with *Pushmataha, a Venerable Chief of a Western Tribe of Indians*, he tried to capture the landscape's majesty in works for large orchestra. Although performances of these works were few and far between, he kept on writing them into his eighth decade. In 1846, supporting himself in New York City as a piano teacher, Heinrich described his music as 'full of strange ideal somersets and capriccios'. Convinced that it also contained 'some beauty, whether of regular or irregular features', he mused: 'Possibly the public may acknowledge this, when I am dead and gone'.

[William Henry Fry](#), born into a newspaper publishing family in Philadelphia, was already writing music in his early teenage years. Studying privately with Leopold Meingen, a French-born composer, conductor and teacher, he fixed on the notion of English-language opera modelled after Bellini. Fry's *Leonora*, first performed in Philadelphia (1845), marked the first public performance of a through-composed opera by an American-born composer. From 1846 to 1852, Fry served as foreign correspondent for the *New York Tribune*. He returned to the United States in 1852 and began a stint as the *Tribune's* music critic, also delivering a series of lectures on music. Fry's last lecture

probed faults in America's musical life, with two receiving special attention: the ignorance of American audiences and the invisibility of American composers. Because of the first, musical appetites were being starved. 'We pay enormous sums to hear a single voice, or a single instrument', Fry proclaimed, but 'we will pay nothing to hear a sublime work of art performed'. As for the second, he blamed economic conditions. With no financial base to support their work, only people of independent means, like Fry himself, could afford to take composition seriously. Even in the largest cities, barely one or two composers – musicians who could 'detail with the pen, on paper, the abstract sonorousness and expression of musical effects' – could be found. Outside the cities there were no composers at all. Furthermore, the few Americans who qualified lacked creative boldness. Having long ago won political autonomy, Fry counselled, the United States now needed 'a Declaration of Independence in Art'.

Early in 1854 Fry attacked on the pages of the *Tribune* the New York Philharmonic Symphony Society, among others, for neglecting American orchestral works, especially his own. His complaint was seconded, with a small correction, by George Frederick Bristow, himself an American composer and one of the orchestra's violinists. 'During the eleven years the Philharmonic Society has been operating in this city', Bristow reported, 'it played once, either by mistake or accident, one single American composition, an overture of mine'. A spokesman for the orchestra replied to this charge, and an often fiery debate continued in the city's newspapers, with no visible effect on concert programming. The foreign-born musicians who ran the Philharmonic considered their project precarious enough without risking a loss of audience support by seeming to favour untested American works over European ones of proven quality. Performers, impresarios and institutions would sound variations on this theme through the century that followed and beyond.

The best-known American composer of the era was [Louis Moreau Gottschalk](#), born in New Orleans into a family that traced its roots to the French colonial regime that had ruled the Caribbean island of Santo Domingo until the slave rebellion of the 1790s. As the composer later wrote, he never lost his feeling for the 'inexpressible charm' in the 'legends of our old Negroes', or the 'picturesque language' and 'exquisite originality' in 'some of those Creole ballads whose simple and touching melody goes right to the heart and makes you dream of unknown worlds'. In 1841 Gottschalk's parents sent their precocious son to study the piano in Paris at the age of 12; his début concert there in 1845 was attended by Chopin and Thalberg. Gottschalk returned to America in 1853, marking his arrival with a series of New York concerts. During the next dozen years he toured as a concert pianist, chiefly in the United States but with interludes in the Caribbean, including Cuba.

Gottschalk's career as a pianist guaranteed a performance outlet for his music while also ensuring that it would be tailored to suit audience taste. After an op.1 (*Polka de salon*, c1847) that paid homage to Chopin, he based four new compositions on melodies he had known in America: *Bamboula*, *La Savane*, *Le Bananier*, and *Le Mancenillier*, publishing them in Paris (1849–51) under the name 'Gottschalk of Louisiana'. *La Savane*, the West Indian melody of which sounds like the Appalachian folksong *Skip To My Lou* in the minor, follows many of Gottschalk's other piano pieces in being hard to play

but easy on listeners. Through its many repetitions, the melody never changes key, register or character, yet each repetition brings a new accompaniment, the growing complexity of which seems intended to dazzle the audience. A complementary side of Gottschalk's imagination appears in *Le Banjo* (1855). Seeking material with immediate impact, he again borrowed from the vernacular, this time choosing the sound of the banjo and Stephen Foster's minstrel song *Camptown Races*, and uniting the two in a piano piece that evokes the popular minstrel stage. Though *La Savane* and *Le Banjo* are only two of his many works (he composed around 300 in total), they point to Gottschalk's priorities as a devotee of the modern piano. 'Many pianists whose thundering execution astonishes us still do not move us', he once explained, because 'they are ignorant of sound' – the surest means of touching listeners' hearts. Musicians who worked hard enough could learn to play the notes. But sound, the essence of music's spiritual side, depended on intuition. 'Color and sound are born in us', according to Gottschalk, who took these elements to be 'the outward expressions of our sensibility and of our souls'.

In the years after the Civil War, the idea of cultivating music as an art took hold in the United States. It did so with the help of patronage: the giving of money to support musical endeavour, in this case chiefly performance. The growing concentration of wealth made such money available. The growing prestige of Western art music – Boston critic John Sullivan Dwight declared Beethoven and Bach the musical equivalents of Dante, Newton and Shakespeare, and likened Beethoven's symphonies to sacred expression – made it a cause worthy of patrons' support. In the view of this music's champions, the experience it offered was so satisfying that Americans deserved a chance to hear it, even if performances could not pay for themselves. With subsidies secured, symphony orchestras were formed in American cities as testimony to civic pride. Halls were built for them: the Music Hall in Cincinnati (1878), Carnegie Hall (New York, 1891), Boston Music Hall (1852; Symphony Hall from 1900) and Orchestra Hall (Chicago, 1904). Resident companies in New York, most notably the Metropolitan Opera Company (founded 1883), performed whole seasons of grand opera, and the Metropolitan also visited other cities. Opera singers were among the day's leading celebrities. Travelling singers, pianists and violinists brought their performances to communities large and small. Concert life proliferated, combining edification and a repertory of 'classics' with an appreciation of virtuoso performance and the notion that art could be glamorous as well as dignified. Metropolitan daily newspapers employed well-informed critics, providing a forum in which serious musical issues were discussed. Conservatories of music, founded chiefly to teach beginners, added more skilled musicians to their staffs. Pedagogy was being democratized as more Americans took part in a musical sphere whose roots lay in Europe.

In this context, teaching served American composers as a professional beachhead. A key step took place in the 1870s, when Harvard College made [John Knowles Paine](#) a professor of music. Other colleges later followed suit ([Horatio Parker](#) at Yale, 1894; [Edward MacDowell](#) at Columbia, 1896), and the New England Conservatory named [George Whitefield Chadwick](#) its director in 1897. Paine, Parker and Chadwick were all skilled composers and MacDowell the most widely revered American composer of his day. Creative achievement won them their appointments in the first place, and as

academics they kept on composing, with such works as Parker's *Mona* (given its première at the Metropolitan Opera in 1912), MacDowell's *New England Idyls* for piano (1902), and Chadwick's *Symphonic Sketches* (first performed in 1904) among the results. Yet it was not composing but their work as music educators that earned them a livelihood. These men struck a bargain when they joined the teaching profession, trading freedom for security and taking on pedagogical tasks they may or may not have relished. Their example set a precedent that many later American musicians have followed. The United States can boast neither a long tradition of patronage nor a large audience for art music, but Americans have always believed strongly in education and its power to elevate and edify. More in the name of education than of art, the classical sphere won a place in the academy, which has served as an unofficial but potent patron ever since.

A prominent teaching appointment in the century's latter years focussed public attention on musical nationalism in the concert hall. In 1892 Dvořák arrived in New York to serve as director of the National Conservatory of Music. Charged with encouraging the development of art music in the United States, Dvořák urged American composers to base their work on indigenous and folk traditions. In 1893 he composed his Symphony no.9 ('From the New World'), inspired at least partly by African American melody. And shortly before returning to his European homeland in 1895, Dvořák wrote that although it mattered little 'whether the inspiration for the coming folk songs of America is derived from the Negro melodies, the songs of the creoles, the red man's chant, or the plaintive ditties of the homesick German or Norwegian', he believed that 'the germs for the best' American music lay 'hidden among all the races that are commingled in this great country'. Whatever the impact of Dvořák's pronouncements, the years after his visit saw an increase in the number of American concert works that borrowed subject-matter, melodies, rhythms and sounds from native American and other indigenous or folk sources. MacDowell, [Arthur Farwell](#) and the New England composer and pianist [Amy Beach](#) were three of the many Americans who wrote 'Indianist' works for the concert hall. Henry F. Gilbert based works on black creole themes, and the Black American singer and composer Henry T. Burleigh, among others, made concert settings of 'negro' melodies. By the early 20th century the idea of an American art music was in the air – a music blending Old and New World elements and practices into hybrid forms, distinguished not simply by geography but also by style.

[USA, §1: Art music](#)

[3. 20th century.](#)

[Charles Ives](#) is now considered one of America's foremost composers. This judgement would have astounded his contemporaries, for after receiving a thorough musical education from his father George Ives, and from Horatio Parker at Yale, he followed a career in business. Neither a public performer nor a teacher by temperament (though he worked for a time as a church organist), Ives recognized early that no satisfying musical livelihood lay open to him. After finishing college in 1898 he entered New York's business world, succeeded there, and composed in his spare time until his creative inspiration ran dry in the early 1920s. Ives composed in standard European genres: art songs, sonatas, symphonies. Yet, admiring the open-hearted spirit that many musically untutored Americans brought to their singing and playing, he staked

out territory where classical, popular and folk music seemed to merge. Ives's impatience with hierarchies and boundaries could lead in his music to jarring juxtapositions – quotations from Beethoven symphonies, for example, next to fiddle tunes and gospel hymns – and opaque overlappings, such as two tonally unrelated events occurring simultaneously. In 'Putnam's Camp', the second movement of *Three Places in New England* for orchestra (premiered 1931), Ives creates the illusion of two bands, each playing a different piece, marching towards each other. In *The Unanswered Question* (1908), a single trumpet intones repeatedly the same angular figure over a string ensemble's consonant, organ-like background, while four flutes respond with growing agitation to the trumpet's calls. Harmonic dissonance in the former is brought to a head in a cacophonous roar; in the latter, dissonance comes and goes, yielding to serene string consonances. In both, Ives's use of sounds that stretch the ears allow him, following the lead of his spiritual mentors Emerson and Thoreau, to probe hidden unities and mysteries of human existence. Ives paid a price for isolation and originality; his music enjoyed few public performances during his lifetime. In retrospect, it looms as a remarkable accomplishment and resource: a quintessentially American contribution to the repertory of art music, a challenge to the boundaries separating classical music from popular and folk music, and even a critique of music itself, questioning where sound and nature stop and music begins.

The great names in American art music between the two world wars were not composers, but rather the star performers whose singing, playing and conducting, thanks in large part to new technology, were heard more widely than ever before. The 1920s saw radio transmission grow from a local into a national enterprise. Midway through the decade, electric recording replaced the acoustic process with better facsimiles of live musical sound. The first sound film was released in 1927. During the 1930s network broadcasts by the Metropolitan Opera and various symphony orchestras, especially one formed by the NBC for the conductor Arturo Toscanini, brought classical music into homes across the country.

A new crop of American composers – [Aaron Copland](#), [Virgil Thomson](#), [Walter Piston](#), [Roy Harris](#) and [Roger Sessions](#) were the most prominent among them – also came to maturity in these years. Inspired by modern European styles slow to be accepted by established performers, they had difficulty getting their music heard. Occasionally, as in the conductor Sergey Koussevitzky's performances of Copland, Piston and Harris after he took over the Boston SO in 1924, the Americans encountered a champion in the concert hall. But the promotion of their work depended heavily on their own efforts, aided by private patrons and organizers, many of them women. In 1921 the French expatriate composer Edgard Varèse, assisted by Carlos Salzedo, founded the International Composers' Guild to sponsor performances in New York of modern works. Two years later the League of Composers was established, devoted to promoting and performing new American music. In 1925 Aaron Copland received the first year-long fellowship awarded to a composer by the Guggenheim Foundation, and in 1928 the Copland-Sessions concerts were inaugurated to bring to the public new music that might otherwise not get a hearing. Virgil Thomson's opera *Four Saints in Three Acts*, set to a libretto by Gertrude Stein, was staged in Hartford, Connecticut, in 1934, with money raised in part by the local art museum in which the performance took place. In the meantime, Henry Cowell had started a publishing venture, *New Music*

(1927), centred on 'noncommercial works of artistic value' by such composers as Ives, Carl Ruggles, Ruth Crawford and even Schoenberg, and financially supported by Ives himself. *Modern Music*, the League of Composers' quarterly journal (1924–46), surveyed the current scene from a composer's point of view. Taken together, these activities amounted to a critique of the classical establishment's resistance to contemporary expression. In fact, the era's most enthusiastically received American composer was [George Gershwin](#), who approached the concert hall and opera house from the Broadway stage, and whose hybrid 'jazz concerto' *Rhapsody in Blue* (1924) and opera *Porgy and Bess* (1935) have since become American classics.

Copland's music reflects one composer's attempts to meet the challenges of musical life in America between the wars. Born in Brooklyn and musically educated in New York and Paris, he returned from France in 1924 determined to write modern music reflecting the American character. He turned first to the popular sphere: to jazz, with which he had had little previous contact. In *Music for the Theater* (1925) and his Piano Concerto (1926), Copland borrowed jazz-inspired rhythms and melodic gestures, producing hybrid works whose verve and vernacular strut sought to reconcile American mannerisms with European neo-classicism, especially that of Stravinsky. Piano Variations (1930), though not serially organized, employs a more dissonant idiom akin to that of Schoenberg, whose music Copland came in the latter 1920s to admire. But by the end of the 1930s he set modernist aspirations aside as the Depression era's economic hard times eased. Radio, recordings and film had opened up a vast new audience, which Copland now hoped to reach by broadening his music's appeal. Influenced by Thomson, whose film scores *The Plow that Broke the Plains* (1936) and *The River* (1937) quoted folk and popular tunes, he looked to the American landscape for subjects and materials. He simplified his style, presenting borrowed melodies in uncomplicated harmonic dress while maintaining the rhythmic jolts and transparent texture of his earlier music. Copland in these years celebrated rural America in commissioned ballets, including *Appalachian Spring* (1944) for Martha Graham (fig.7), and he wrote several film scores. All of these works blended modern elements with more old-fashioned ones, appealing to national identity and widening Copland's audience without forfeiting his position as a serious creative artist. He also championed the music of other composers, especially Americans. Copland's success led some to see his folkloric approach not as one artist's response to a historical moment but as a recipe for American art music. Even for Copland, however, that approach proved confining, and in the 1950s he returned to a more modernist style. As for his contemporaries and colleagues, there were others who had little interest in 'sounding American' or courting a larger audience. Sessions, for example, seemed willing to accept a place on the periphery of concert life, working in a dense, highly chromatic idiom, trusting that performers and listeners would ultimately find merit in his music.

America's investment in classical music increased after World War II. Many of the West's leading musicians, including Schoenberg, Stravinsky, Bartók and Hindemith, had settled in the United States as a result of the war's dislocations. More American-born singers and players were finding places in the performance infrastructure, and the network of schools serving it grew. In both private conservatories and state universities, music programmes were enlarged as military veterans re-entered civilian life. Teachers and students

alike benefited from Americans' willingness to pay for musical instruction, and teaching remained a way to support musical activity that did not pay. Some colleges and universities now began treating music both as a performing art and a research-based endeavour. Musical research could involve not only scholars but creative artists: composers free to explore the nature of sound and to seek new ways of organizing, presenting, even inventing it, including electronic means. These opportunities drew many composers into teaching positions.

With Sessions at Princeton and Berkeley, Piston at Harvard, William Schuman at Juilliard, Howard Hanson at Eastman-Rochester, Ross Lee Finney at Michigan and Milton Babbitt at Princeton, music colleges by the 1950s were taking seriously the education of American composers. With that mission came a growing autonomy: not only the freedom to pursue composition as research, but the right to judge each other's work and to participate in the awarding of grants, prizes and jobs, independent of other musicians' views or audience approval. In large part, the economic resources of higher education made such autonomy possible. Until the postwar era, art music had had to prove itself in the concert hall. As the one locus where the priorities of composers, performers, critics, impresarios and audiences all had to be considered and reconciled, the concert hall had long served classical musicians both as a market place and an arbiter of lasting artistic worth. (Even the new-music societies of the 1920s and 1930s confirmed the concert hall's authority, for they were forums where modern works made their case for a niche in standard repertoires.) Now, however, the academy was setting up a subsidized alternative. By backing composers and new music outside the concert hall, academia cut itself loose from the influence and support of impresarios and the general classical music audience. Composers in academic institutions could, if they chose, practise their craft free from the need to please unprepared listeners. Such freedom could lead to extreme complexity, as with Babbitt, who admitted that to grasp the serial construction of his works one should already know the music of Schoenberg and Webern. The idea of composers as specialists, pushing the boundaries of imagination, perception and technology, and letting reception take care of itself, blossomed in academia. The contrast with the earlier arch-explorer Schoenberg, himself a teacher by profession, is striking. For Schoenberg, claiming his serial technique as a logical step in an 'emancipation of the dissonance' that had evolved over several centuries of Western music history, also believed that concert-hall audiences would appreciate his music as its dissonant idiom grew more familiar.

Not all challenges to the concert hall were being mounted from campuses, however. By the 1960s critics were writing about an 'American experimental tradition' of outsiders who rejected, or perhaps had failed to receive, principles long accepted as fundamental to Western music-making. Ives was nominated this group's spiritual godfather. [Henry Cowell](#), whose piano recitals in the 1920s had featured fists, elbows and string-strumming, and who also gravitated towards non-Western music, was an active musical tinkerer. [Harry Partch](#) – a hobo during parts of the 1930s and 40s as a self-taught composer – invented, to accompany his own vocal declamation, instruments dividing the octave into as many as 43 pitches. But the most radically contrary New World composer was [John Cage](#), who defined an 'experimental' action as one 'the outcome of which is unforeseen'

The California-born Cage traced his compositional approach partly to a weakness. Discovering as a student of Schoenberg's in the early 1930s that he lacked a feeling for standard harmony, he began emphasizing rhythm ('duration') in his compositions. Later in the decade he became involved with a dance troupe and from then on composed often for dancers, sometimes with visual artists as collaborators. Cage showed a strong affinity for percussion. One innovation was his 'prepared piano', in essence a new percussion instrument, with sounds determined by the insertion of screws, nails, pencils, erasers and other objects between a conventional piano's strings. After the war Cage also explored the use of pre-recorded sounds, microphones to distort and alter natural sounds, and electronically synthesized sounds. A turning point in his artistic life occurred when he entered a soundproof anechoic chamber and heard two sounds. The high one, he learned, was his nervous system in operation, the lower his circulatory system. The experience taught Cage that there was no such thing as silence; there were only intended and non-intended sounds.

Cage began in the early 1950s to apply to composing what he had learned by studying Eastern philosophy and Japanese Zen Buddhism. He wrote his last 'intentionally expressive' works in 1951. As he later explained (1966): 'I had been taught in the schools that art was a question of communication. I observed that all of the composers were writing differently. If art was communication, we were using different languages. We were, therefore, in a Tower of Babel situation where no one understood anyone else'. Against that background, Cage discovered in early texts from both East and West a reason to compose music that he found better than either expressiveness or communication: 'to quiet the mind, thus making it susceptible to divine influences'. From the early 1950s onwards he exercised his imagination and craft to devise schemes reducing the role of intended sounds in his compositions. To 'let sounds be themselves', as he put it, became an ideal. Cage encouraged listeners to treat their environment as music. He composed, in other words, to foster listening as an act of 'a sober and quiet mind' in which 'the ego does not obstruct the fluency of the things that come into our senses and up through our dreams'. Accordingly, he once named as favourite among his many compositions, *4'33"* (1952), a three-movement work that, because the performer remains silent, depends entirely upon sounds present in the hall during its performance.

When the performers and managers who dominated the postwar concert hall offered their audiences new American music, they were far more likely to programme concertos and songs by Samuel Barber, or opera by Gian Carlo Menotti, than the 'experiments' of Cage, Earle Brown or Morton Feldman. But the latter group's presence on the scene broadened the range of styles and philosophies open to younger composers who came of age in the 1960s.

It is a mark of Western art music's prestige in American culture that when the federal government began to dispense patronage with the founding of the National Endowment for the Arts (1965), institutions such as the Metropolitan Opera Company and leading symphony orchestras received much of it. By the 1970s, economic inflation had made it impossible for most classical ensembles or troupes to support themselves through ticket sales. Deficits were now expected; money from corporations, the government and private

donors was raised to meet them. Nevertheless, admiration for the classics endured, justifying patronage as it had for more than a century.

The connection of American composers to this tradition, however, remains problematic. On one hand, the composer's role in the classical sphere is secure. Higher education offers employment; private foundations, other funding agencies and the government's arts endowment provide more support; ensembles specializing in new music offer chances for performances and recording; and new works are regularly commissioned. All these events recognize that living composers are essential to a healthy musical culture. On the other hand, the appetite for new music by living American composers in the classical sphere remains relatively small. Perhaps no fact about art music in late 20th-century America is more striking than the contradiction between composers' secure role and the shadowy presence of their work, except perhaps for those who – in the spirit of Gottschalk, Ives, Gershwin and Copland – have brought techniques or materials into the classical sphere from outside it.

From one perspective, it seems only natural that the pedigree carried by composers has made their role secure. Although some works now considered classic were resisted when new, the modern concert hall is built around the idea that composers in each era have found fresh ways to illuminate the human condition through works belonging to the Western art music tradition. From another perspective, however, the rise of musical academia and the concert hall's limited involvement with new music have weakened many links between society and that tradition. The freedom to compose without regard for a general audience has led, according to this viewpoint, to a congeries of sounds, styles and approaches so diverse that no composer, nor indeed any work – or even body – of new art music can be expected to speak to or for more than a small segment of the American public. The supply of new composers and new music, always greater than the demand, has overwhelmed the means of cultivating new listeners. And the vast quantity of new works has greatly complicated the process of choosing which ones deserve to be repeated.

A third perspective, questioning whether recent American art music can be considered apart from popular and folk traditions that rival it for public attention, offers a view focussed not on styles or roles but on sound. From this perspective, technological developments since World War II have triggered a sound revolution transforming American musical life, from the listening public's experience to the sensibilities of composers. Where once a command of performing technique, or musical notation, or both, was required for entry into the composer's realm, the home synthesizer and a tape recorder now provide access. Moreover, the idea that only notated music deserves artistic respect was long ago undermined by two discoveries pioneered by jazz writers: (1) that recordings turn ephemeral performances into permanent works, and (2) that critical-historical writing can invest popular and folk traditions with an aura of artistic seriousness. The sound revolution has sparked a re-evaluation of styles, cutting in new ways across the boundaries separating the classical, popular and traditional (folk) spheres. To cite just one example, the 'minimalist' music of a composer with a classical pedigree like [Philip Glass](#) shares enough traits with rock music – electronics, simple

harmonies, pulsating rhythms, a faith in the impact of repetition – to explain the substantial size of its audience.

As recently as the 1960s, Western music still seemed an art whose essence was periodically redefined by great composers. Schoenberg and Stravinsky were thought to have filled that role for the earlier 20th century – heroic figures who, through talent, vision and strength of will sought to embrace the aspects of music that mattered most to their age. Today, however, the possibility of such grand syntheses seems remote. Among living American composers, connections linking William Bolcom, Paul Chihara, George Crumb, Charles Dodge, Lou Harrison, Libby Larsen, Daniel K. Lentz, Meredith Monk, Steve Reich, Roger Reynolds, Christopher Rouse, Bright Sheng, George Walker, Olly Wilson and John Zorn to any common musical essence are hard to imagine. If the leading composers of previous ages are valued for bringing together the currents and counter-currents of their pasts, those of today seem more like separate individuals, each negotiating his or her own link with tradition and with the public. Yet, as if to counter the value placed on autonomy by some of their elders, many contemporary American composers of art music seem committed to addressing new works to non-academic audiences and presenting them in venues that include the concert hall.

See *also* [Atlanta](#); [Austin](#); [Baltimore](#); [Boston \(i\)](#); [Buffalo](#); [Charleston \(i\)](#); [Chicago](#); [Cincinnati](#); [Cleveland](#); [Dallas](#); [Denver](#); [Detroit](#); [Hawaii](#); [Houston](#); [Indianapolis](#); [Kansas City](#); [Los Angeles](#); [Louisville](#); [Memphis](#); [Miami](#); [Milwaukee](#); [Minneapolis and St Paul](#); [Nashville](#); [New Orleans](#); [New York](#); [Philadelphia](#); [Pittsburgh](#); [Rochester](#); [St Louis](#); [Salt Lake City](#); [San Diego](#); [San Francisco](#); [Seattle](#); and [Washington, DC](#).

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[United States of America](#)

II. Traditional music.

1. European American.
2. Black American.
3. Hispanic American.
4. Amerindian.
5. Asian American.

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[USA, §II: Traditional music](#)

1. European American.

- (i) Introduction.
- (ii) Western.
- (iii) Eastern.

[USA, §II, 1: Traditional music: European American](#)

(i) Introduction.

The music of European American ethnic groups is very diverse and has a variety more representative of American history and culture than of pre-immigration experience in Europe. Both the musical style and the cultural settings of a repertory are altered, often dramatically, by immigration. Despite this shift of cultural orientation from the many nations of Europe to the single locus of the USA, European American musics have tended to increase in variety and number, and they continue to thrive generations after transplantation to American soil.

This article deals with the music of immigrant groups from Western and Eastern Europe. For convenience, traditions are discussed under geographical headings, although this organization may not always reflect modern political boundaries. Hispanic and Portuguese traditions, because they are the result of immigration from Latin America as well as from Iberia, are treated separately (see Hispanic-American music). See also [Folk music](#).

(a) Historical influences.

The music of European American ethnic groups often reflects patterns of historical change in both the USA and Europe. On arrival in the USA most immigrants sought those areas that afforded the greatest economic opportunity (as well as living conditions akin to those from which they came). Immigrants tended to form groups and build up new ethnic communities, postponing, sometimes indefinitely, assimilation to the supposed Anglo-Saxon national culture. European historical developments shaped the ways in which American ethnic groups were formed. Throughout the centuries of European immigration the boundaries of European nations have been in flux. Many immigrants to the USA had an ethnicity more regional than national, often defined by customs and even languages that are no longer found in Europe. But to acquire a German ethnicity in the American Midwest during the mid-19th century was to do so before a German nation existed in Europe.

Most theories of ethnicity stress either homogeneity (assimilation) or heterogeneity (pluralism). The great variety of European American ethnic musics attests pluralism, the many forms of which bear witness to the complex factors affecting the ethnicity of individual groups: place of origin, language, religion and common history since departure from a homeland, for example. There has been greater mixing of European ethnic groups in the USA than in Europe, producing patterns of consolidation that break down cultural barriers and often yield new groups. These may be unified by geographic proximity, a shared religion or a common – sometimes new – language. Consolidation often produces a new musical repertory drawn from the different constituents of the larger group. It has, moreover, been a major factor in the ethnic regionalism of the USA: certain groups concentrated in specific regions soon after arrival and have continued to attract new immigrants.

(b) Institutions of ethnic culture.

As immigrant groups redefined their ethnicity in terms of the American cultural environment, they found new means and established new institutions (local, national, and international) for organizing their ethnic culture. Music has been one of the most pervasive elements in these institutions, through whose activities it often acquired new functions. Religion, too, has consolidated ethnic groups. Groups from central and northern Europe that settled in the Midwest during the mid-19th century formed denominations along ethnic lines, many of which persist in the early 21st century. Religious music acquired specific ethnic connotations and thereby strengthened the sense of ethnicity.

Music also played a central role in the new secular organizations of European immigrants. The Polish Falcon, the Welsh Eisteddfod and the Czechoslovak Sokol, for example, provided a web of nationwide contact for their respective immigrant groups while supporting activities in the local community through meeting halls or lodges. Some groups, such as eastern European Jews, have maintained their own theatres through several generations. Singing societies have consolidated and disseminated ethnic musical traditions.

The recording industry has been a major influence on folk music. Recordings of ethnic groups were made in the USA long before similar efforts were

undertaken in Europe, and they usually drew on many genres, thus presenting a cross-section of the group's musical culture. Publication of music has also flourished in some groups. Although it ostensibly establishes written traditions, publication of ethnic music also provides a core that bolsters oral traditions. The media of the American environment have stimulated musical professionalism as a response to the new audiences that traditional performers found in the USA.

(c) Genres.

The new institutions of European American culture and the mass media have caused a blurring and shifting of traditional genres and styles of ethnic music. Changes in function have also been caused by acculturation; for example, the distinctions between urban and rural folksongs, quite marked in European cultures, are less obvious in the USA. Some previously rural ethnic groups, such as the Slovaks, settled in industrialized urban centres and thus lacked the context for songs referring to agricultural activity. American cities have, in fact, proved to be among the most important crucibles for the maintenance of European American folk music.

Religious music has also undergone changes of function in ethnic communities. In some cases, it has proved to be one of the most important conservators of language. For those groups whose motivation to emigrate was primarily religious, the music of the church is often bound to other genres and thus serves to strengthen the entire musical culture. This has especially been true of enclaves like the Amish and Mennonite sects, virtually all of whose music is in some respect religious (see §(ii)(g) below).

Certain ethnic groups contributed to art music. In many areas of the USA during the mid-19th century, 'art music' meant German music, and it was performed almost exclusively by German American musicians. Operetta and light classical music were also performed by ethnic ensembles; such ensembles further contributed to musical professionalism within the group.

Through the blurring of boundaries between musical genres, some music has come to represent an ethnic group itself, stripped of old-country trappings. The *klezmer* band, for example, is a symbol of Jewish culture in general in the USA rather than only of eastern European Jewish communities. The meaning of tradition is thus recast according to an ethnic group's relationship to American culture.

(d) Survival and revival.

Whichever paths of change traditional European American musics may follow, a significant amount of ethnic music has managed to survive the initial immigrant generations. Its diversity is in part a result of the continued pluralism of American ethnic groups: few have entered into a homogeneous relationship with the dominant culture. This pluralism has not, however, prevented change in the musical cultures of ethnic groups, especially by comparison with the repertoires of Europe. An ability to adopt a cultural function more appropriate to conditions and circumstances in the USA has often resulted in various forms of preservation. The best example may be the Appalachian traditions, in which songs from the English and Scottish repertory were discovered after they had disappeared from the British Isles;

the possible link of Amish traditions to medieval German hymnody may be an even more dramatic case, indeed one of marginal survival (i.e. the preservation in a community detached from its ethnic roots of a repertory or performing tradition that has died out or altered significantly in the parent culture).

The direction of change in the musical culture of most European American groups has been towards the creation and consolidation of new repertoires. Since the 1960s increased attention has been focussed on the ethnic backgrounds of American pluralism. Many groups have recognized their music as a valuable symbol of their origins and have provided the impetus for a resurgence of interest. The revival of ethnic music further benefited from the popular folksong revival of the 1950s and 1960s, again reflecting the changing history and culture of the USA.

USA, §II, 1: Traditional music: European American

(ii) Western.

- (a) British.
- (b) French.
- (c) German.
- (d) Irish.
- (e) Italian.
- (f) Scandinavian.
- (g) Swiss.

USA, §II, 1(ii): Traditional music: European American: Western

(a) British.

Instrumental. Traditional instrumentalists in the colonies that would become the USA drew on British traditions (initially Scottish and English, later also Irish) for tunes, ways to compose tunes and shape repertoires, and playing styles. The young USA then formed its own regional styles: the North drew closely on English models that required musical literacy, while the South used an array of performing styles that were more strongly linked to Scottish repertoires, were transmitted both through print and aurally, and had absorbed black American influences. Both imported tunes and those based on imported models but created locally were usually linked with dance genres. Throughout the early 19th century, a fiddler's repertory probably supplemented these dances with vocal airs, marches and other popular tunes. As decades passed and the solo fiddler, fifer or flautist was replaced in cultivated circles by ensembles or keyboard instruments, fiddle music emerged with a repertory of older rural dance tunes, together with a few descriptive airs and hymn tunes. The British [Hornpipe](#) and [Reel](#) became the American [Hoedown](#), other duple-time social dance tunes became polkas, and various triple-time dances were reworked as waltzes.

The fiddle (see [Violin, §II, 4](#)) was the main instrument used to perform British American folk music from the late 18th century until well into the 20th. Although the instrument, the violin, is the same as that of its art music counterpart, traditional 'fiddling' was (and is) quite different. The instrument is held against the chest as well as chin, with short bows, various tunings, little or no vibrato and rarely more than first position used. The music became less British and more American, as different instruments were introduced. The [Fife](#) has been closely associated with the fiddle since the Revolutionary War,

where it was played by local militia units in fife and drum corps. Many fifers were also fiddlers, and tunes from the military and dance repertoires were shared between these instruments. The banjo, a New World conflation of West African survivals, became widespread in the wake of the popularity of blackface minstrelsy from 1843 and significantly more common when late 19th-century mail-order catalogues helped disseminate a wide range of products, including families of instruments that had recently become cheaply available. Although minstrel-style banjo playing included African-derived playing techniques that survive as clawhammer and frailing styles in the upper South, the usual repertoire for ensembles (fiddle, banjo and perhaps a few supplementary percussion or string instruments) has always focussed on British American dance tunes.

Other instruments had regional currency. The hammer (hammered) [Dulcimer](#) was popular in the North and Midwest (and to a lesser extent the South), and the plucked or strummed dulcimer (unrelated historically to the hammered dulcimer) was a rare but longstanding feature of the music of the central and southern Appalachian region. By the late 19th century, other instruments incorporated in the developing British American dance-music tradition included the organ, piano, guitar, harmonica and mandolin, and wind instruments such as clarinet and trumpet, originally associated with marching and concert bands.

The common-time reel and [Breakdown](#) usually consists of two (or, rarely, more) eight-measure strains that contrast in tessitura. A typical performance in older, dance-orientated style follows the structural pattern *AABBAABB*. While a few Northern contradances preserve a formerly more common connection of specific tunes with specific sets of dance figures, many tunes are used interchangeably for dances. That a considerable number of tunes are irregularly phrased or are otherwise not suitable for dance accompaniment attests the existence of an independent fiddle repertoire. Regional styles are characterized by the degree of melodic ornamentation and variation used (Texas style leads in these aspects), affinity with older published models (as in the New England style), and amount of African- and Scottish-derived syncopation (emphasized in the various styles of the Southeast), which are in turn differentiated by whether the high or low strain is played first, and other factors.

Although most other dance genres (e.g. quicksteps and quadrilles) have been assimilated into the breakdown, the British hornpipe remains vital in New England, and a few marches, jigs and descriptive pieces have survived. The most widespread alternative to the breakdown remains the waltz, which arrived in the USA during the period 1810–30, received new impetus around the turn of the 20th century from the new pop styles of Tin Pan Alley, and has returned as a standard ingredient in modern fiddle contests in most of the country.

The taste for instrumental folk music continues unabated in the USA. In the South, innovations include the upbeat [Bluegrass music](#) of the upper South and the slower, highly ornamented and varied 'contest' style, which has spread from Texas throughout the centre of the country. In the North a revival of interest in the country dance in New England has stimulated a parallel revival of instrumental music, and there is pronounced interchange of

instrumental folk music along the Canadian border from Maine to Puget Sound. A strong revival of interest in the older repertory of the upper South has spread through both the South and the urban North and West since the 1960s. Among various ethnic groups there appears to be a comparable strength of interest in instrumental traditions, stimulated in part by the general hospitality to instrumental music throughout the USA.

Vocal. American traditional singers, or folk-singers, have inherited from successive waves of Anglo-Celtic immigrants a basic tune stock that has been used almost indiscriminately for secular and sacred, lyric and narrative texts, and is identifiable regardless of style (mode, range, rhythm, phrase order, embellishment and the like). The age of the tune stock is largely unknown. A few tunes can be traced to medieval records, and some have continental analogues, but little is known about this body of music in the British Isles before the 18th century. One cannot judge whether some characteristics of American forms are New World developments or preservations of earlier British forms that have been altered or lost.

Early American traditional vocal forms are monophonic and were performed unaccompanied. The melodies correspond to the strophic (stanzaic) textual form, the melody being repeated (sometimes with variations) for each textual unit. Tunes are composed of strains (usually eight bars long) and phrases usually organized bisymmetrically ($A + B$). Scales are diatonic and related to the medieval modes. Many tune variants are not in the full heptatonic scales but in 'gapped' forms (pentatonic and hexatonic), though more than half the tune variants are in a major tonality. 'Neutral' 3rds and 7ths (between tempered major and minor) occur. An apparently older style, which has been termed 'parlando-rubato', involves irregular metre, sometimes combined with melodic ornamentation.

The tune stock is composed of a relatively limited number of melodic ideas, called 'tune families'; a tune family is defined by Bayard (1950) as 'a group of melodies showing basic interrelation by means of constant melodic correspondence and presumably owing their mutual likeness to a descent from a single air which has assumed multiple forms through processes of variation, imitation, and assimilation'. Members of a family may vary in style – mode, range, rhythm, phrase order – but are related by melodic contour and order of stressed tones within phrases. There are over 40 of these families, seven of which are dominant throughout the older tradition. They have been named somewhat arbitrarily after their textual associations. (Bayard named them for secular texts, e.g. *The Bailiff's Daughter* (Child 105); G.P. Jackson for religious texts, e.g. *I Will Arise*.) A musical idea, though associated with a particular family of texts, can furnish the vehicle for a variety of textual groups. Members of the *Bailiff's Daughter* family are found with such diverse texts as *Geordie* (Child 299), *Amazing Grace*, *How Firm a Foundation*, *One More River to Cross*, *Swing Low*, *Sweet Chariot*, *The Titanic I* (Laws, 1950, D24) and *Delta Dawn* (a country song). Members of the *Todlen Hame* family (*On Top of Old Smoky*) occur with the texts *The Cuckoo Bird*, *Little Mohea* (Laws H8), *Ten Broeck and Molly* (Laws H27), *Moonlight and Skies*, and many others from different textual groups. On the other hand, members of one textual group may be associated with different melodic families.

The textual traditions inherited by American folk-singers were both narrative and lyric. Most scholarly attention has been devoted to narrative songs or 'ballads'. The line between ballad and lyric is blurred, since most American traditional songs tend to be story-orientated in that there is at least implicit narrative content. But one can recognize a number of narrative ideas (i.e. ways of telling a story in song) that have been inherited and developed by American singers. Manifestations of these ballad ideas have been in the past too often seen as mutually exclusive, and scholars have established canons devoted to types instead of recognizing that different ideas may inform different members of the same textual family or even a single variant text.

USA, §II, 1(ii): Traditional music: European American: Western

(b) French.

North-eastern. French Americans in the north-eastern USA, descendants of mid-18th-century Acadian exiles and 19th-century Québécois immigrants, have retained a rich musical heritage. Their folk-songs may be divided into four groups according to the themes of their texts. Some songs recall France, the land of the people's origins three to four centuries ago: for example, *A St.-Malo beau port de mer*, *M'en revenant de la jolie Rochelle*, *En passant par la Lorraine* and *C'était Anne de Bretagne*. These and other songs of old France were sung by successive generations of explorers as they journeyed across the North American continent and down the Mississippi to the Gulf of Mexico. Songs particularly associated with the *voyageurs* as well as with the *habitants* (French Canadian farmers) include *Alouette*, *En roulant ma boule*, *Dans les prisons de Nantes* and *A la claire fontaine*. Still others had their origins in new France; they reflect a simpler way of life on the farm or at sea, nostalgically remembered by the New World factory worker: *Mon Merle*, *Youppe! Youppe! sur la rivière*, *Mon père n'avait fille que moi* and the Acadian *Partons, la mer est belle*. Finally, other songs of the French American tradition were born in the USA; they are less well known and have remained more localized.

French Americans also brought with them from Canada their dance-music, notably quadrilles with two-step melodies, played on traditional instruments – harmonica (*musique à bouche*), jew's harp (*bombarde*), accordion, spoons and fiddle – to the rhythm of the clogger (*tapper du pied*). The diverse origins of so-called French Canadian dance-music and fiddle music are reflected in the repertory of the fiddler Omer Marcoux (*d* Concord, New Hampshire, 1982). Marcoux learnt fiddle from his father on a Quebec farm and from fellow loggers in camps in both the USA and Canada. The best-known dance tunes in his repertory included *Le reel de Sherbrooke*, *Rouyn Reel*, *Labrador* and *Fisher's Hornpipe*.

Another aspect of French American folk music is the *gaulois* and bawdy tradition, as in the drinking song *Prends donc ton verre* and the anticlerical ditty *La bonnefemme Robert*. Among Acadians there also remains an oral tradition of the sad *complainte* (e.g. *La complainte du Juif errant*).

The Catholic Church and its liturgy have played an important role in the development of French American musical traditions. In years past the Kyrie and Gloria were sometimes sung by men and women at work, but the demise of the Latin liturgy has caused a decline in this tradition. There remain some Gregorian melodies with tongue-in-cheek secular verses, for example, the folk-song *Mon père, j' voudrais m' marier*, sung to the vespers Psalm cix.

French-language hymns, particularly those for Christmas, such as *Il est né, le Divin Enfant* and *Dans cette étable*, are widely known.

During the period 1890–1930 original composition of songs, operas and instrumental pieces flourished, and French American choirs were organized. Some of the new pieces found their way from the concert hall into the home and marketplace, and gradually into musical folklore, for example, *L'amour, c'est comme d' la salade*, composed in 1916 by Philias Champagne of Lowell, Massachusetts.

Cajun. The traditional folk music of the French-speaking Acadians (i.e. 'Cajuns') of south-western Louisiana, whose ancestors migrated to Louisiana after 1755 from what is now Nova Scotia, was originally French, but has interacted with and often absorbed the music of southern whites and blacks. In the 1920s and 30s the discovery of oil in the region attracted new people and cultures, and young Cajuns left to work elsewhere. Cajun culture, always powerfully absorptive, now extends from Louisiana into Texas and is particularly strong in such cities as Beaumont and Port Arthur, where communities of Cajuns have maintained a continuous tradition, preserving, though in modified form, the music of their forebears.

Early Cajun music was vocal and included French traditional unaccompanied ballads and drinking songs that soon took on imagery from the American frontier. The experience of exile was expressed in songs of frustrated courtship, lost love and broken families. Many foreign elements blended to create the new music that came to be called Cajun. The Cajuns adopted 'terraced' singing styles from the Amerindians. From Black American music they adopted syncopation, percussion idioms, improvisational singing and blues style. The most popular instrument was the fiddle, for which Cajuns developed idiosyncratic techniques, such as a self-accompanying drone. From British Americans they adopted new tunes for reels, hoedowns and square dances. Spanish influences include the guitar and a few folk tunes. Immigrants from Saint-Domingue at the turn of the 19th century brought with them a syncopated Caribbean beat. Jewish German merchants began importing diatonic accordions not long after its invention in Vienna in 1828; the accordion was popularized by Cajun and Creole musicians such as Joseph Falcon and Amédé Ardoin.

The first commercial recordings of Cajun music, produced in 1928, tended to standardize this highly innovative tradition, popularizing favourite artists and styles. Accordions displaced fiddles as the lead instrument for both domestic and public bands, and complex fiddle tunes faded from the active repertory. Fiddlers were often relegated to a duet accompaniment or simple percussive line below the melodic lead of the accordion. The duo of the Cajun fiddler Dennis McGee and the Creole accordionist Amédé Ardoin brought a strong rural blues element to Cajun music. *Allons à Lafayette* (a tribute to one of the principal Cajun cities), the first Cajun record by Falcon and his wife Cleoma, was typical of the new style, featuring an accordion lead with percussive guitar accompaniment and high-pitched, emotionally intense vocals reminiscent of the noisy dance halls before electric amplification. Outstanding Cajun fiddlers include Leo Soileau (1930s), Harry Choates (1940s), and Dewey Balfa and Rufus Thibodeaux (after World War II), who have preserved the instrument and Louisiana French styles.

By the 1930s, changes in Cajun music reflected the Americanization of the repertoire. Cajun bands abandoned the accordion in favour of string instruments that could imitate the sounds of western swing and country music. Amplification allowed fiddlers to lighten their bow strokes producing an airy, lilting style. By the 1940s, commercial recordings of Cajun music combined American styles with remnants of traditional French influence as English lyrics came to displace the traditional French lyrics. A revival of traditional Cajun music began with the music of Iry Le Jeune in 1948 and continued with Austin Pitre, Lawrence Walker and Nathan Abshire. In the 1950s, young Cajun musicians blended elements of rock and roll and country music in a new style called 'swamp pop'. In the 1960s at the Newport Folk Festival, Cajun bands performed traditional styles reflecting traits of the American folk music revival. In the 1970s and 80s, Cajun music was featured at the Smithsonian Institution Festival of American Folklife and the National Folk Festival, helping to inspire a Cajun renaissance in southern Louisiana. The Cajun fiddler Dewey Balfa and his Balfa Brothers Band promoted this revival, reintroducing Cajun music in school programmes, local festivals, and on local radio and television programmes. The new generation of Cajun musicians includes Beausoleil, the Mamou Playboys and Ossun Express, who are replacing their elders on the southern Louisiana dance-hall circuit. The style of these younger musicians reflects contemporary influences, as the blending process at the heart of this tradition continues. (See also [Zydeco](#)).

USA, §II, 1(ii): Traditional music: European American: Western

(c) German.

In the 1990 US census the ethnic category 'German American' was chosen more often than any other ethnic designation. Although German American ethnicity from evidence such as census reports and from immigration statistics at various historical moments would suggest a dominant group presence, German American music and music history are difficult to define. The Germanness of German American music must be questioned, because many German-speaking ethnic communities do not trace their cultural origins to Germany; moreover, many non- or mixed-ethnic musical domains (e.g. American art music, Lutheran church music and the liturgy of Reform Judaism) are inseparable from German ethnic experiences.

German American music includes distinctive music histories, diverse genres and cultural practices, and various neighbouring ethnic communities such as Austrian Americans, Jewish Americans with central European origins, and German-speaking immigrants from non-German regions (e.g. the Baltic countries or Romania) where they constituted minority or even occasionally majority groups. German Americans from these diverse backgrounds have maintained cultural activities since colonial times, to which successive groups of immigrants have made unique but related contributions. Music has served to maintain community identity and expand the nation's cultural horizons.

History. Germans immigrated to the American colonies sporadically throughout the 17th century, establishing their first permanent settlement at Germantown, Pennsylvania, in 1683. Colonial German religious groups were bound to the German language and liturgy, and early in the 18th century they began publishing German hymnbooks, chorale books and sacred instrumental music. Large groups of German immigrants arrived in the 1850s,

the early 1870s and the 1880s; immigration continued at reduced levels into the 20th century. By the late 20th century German American cultural expressions had largely subsided or were preserved in revived and hybrid forms; some communities, especially in rural areas or in urban neighbourhoods formed from residents of formerly German-speaking areas of pre-World War II eastern Europe (e.g. the Danube-Swabians and Banat Germans from Romania and former Yugoslavia), remain rooted in immigrant ethnicity.

German American ethnicity was often characterized by the co-existence of several languages within the same community, usually High German, a German dialect and English. This linguistic distinctiveness in German traditional music reflected the variety of functions that music served. High German was used in the church and other religious institutions, and these also provided centres for religious, educational, social and musical activities. German was tenaciously maintained by several denominations; the Lutheran Church–Missouri Synod, which claimed two-thirds of all German American Protestants as members, still used German in half of its parishes in 1925. Musical literacy was highly valued by almost all German religious groups and was taught in German American schools. Several denominations maintained large publishing houses for German music at the end of the 20th century.

Distribution. German American musical styles vary according to the area in which they arose. Eastern Pennsylvania, the first area of intensive settlement, has a number of styles reflecting the diverse influences affecting the Pennsylvania Germans during 300 years. Folksongs with old German origins are sung, as well as a genre of German spiritual influenced by the American Protestant religious awakenings of the late 18th century and early 19th. In the 20th century, the intensive settlement of Burgenland Austrians stimulated the formation of new popular musics in eastern Pennsylvania.

Most Germans settled in the Midwest, where they are the dominant ethnic group in several states. Milwaukee, Cincinnati, St Louis, Louisville and Chicago all have large German populations. Most Midwestern Germans immigrated during the 19th century, when the major waves of immigration coincided with the initial years of statehood in the Midwest. Often groups of immigrants from the same German region settled together in American communities, for example the Pomeranians in Wisconsin and the Saxons in Missouri, such patterns tending to strengthen ethnic ties. The music of the ethnic church was particularly important in the Midwest, and the liturgy of Reform Judaism underpinned the cultural life of Midwestern Jewish communities of German origin, especially in Cincinnati and Chicago. The largest church organizations created their own musical styles and repertoires soon after settlement in an attempt to revive the music of the Reformation (see [Lutheran church music](#); for a discussion of metrical psalms of the German Reformed Church see [Psalms, metrical](#), §V, 1(vi)).

Several German-speaking sects survive, of which the Old Order Amish, the Mennonites and the Hutterites are the best known. These groups usually live in relative isolation, and their music is probably the best example of marginal survival in the USA. In their music the Old Order Amish preserves elements of style and language from the early 16th-century tradition of their predecessors, the Anabaptists (see [Amish and Mennonite music](#); see also

§ (g) below). German-speaking immigrants from other countries, such as the Moravians (see [Moravians, music of the](#); see also §3(iii)(e) below) have also contributed to American music. The labours of German Jewish musicians often raised the standards of American music to the highest levels (see [Jewish music §§IV, 2\(iii\), IV, 2\(iv\)\(b\); IV, 3](#)).

Musical organizations. The musical traditions of the ethnic church are characterized by two practices: one that draws upon non-German religious music in the USA and one that is rooted in German music long since abandoned in European churches. The dominance of religious music may account for the paucity of instrumental folk music. The social importance of the ethnic church is demonstrated by its support of parish instrumental ensembles. German instrumentalists are often members of mixed-ethnic bands, and German instrumental styles (e.g. dominant low brass parts, especially tuba and trombone) are conspicuous in ethnic popular musics, such as those of the 'polka belt' from New York to the Dakotas.

The most institutionalized form of German American secular music is the choral society. Known by a variety of names, such as Liederkrantz (fig.9) or Männerchor, it cuts across economic, class and occupational boundaries. Male choruses predominated at first, but by the beginning of the 20th century mixed choruses were also common. Choral societies are organized on local, state, national and even international levels, and the participating societies of Sängerbünde ('singing leagues') gather for competitions and festivals (Sängerfeste). In cities choral societies serve as the basis for dramatic or instrumental groups or for a German opera company. Since World War II, North American singing societies have formed partnerships with European singing societies and make occasional European tours.

German influence is felt in American orchestral, choral and chamber organizations, as well as in music academies and university schools of music. Germans dominated classical music by the mid-19th century (and still do to some extent). Most orchestras had German performers (in 1890, 89 of the 94 players in the New York PO were German), and many organizations were founded by German-born conductors, such as Theodore Thomas of the Chicago SO.

German American music in multicultural and post-ethnic America. The last major influx of German-speaking immigrants to North America took place during and after World War II, until around 1960. With few exceptions, such as the Burgenland Austrians who immigrated mainly to Chicago, Toronto and the Lehigh Valley in Pennsylvania, postwar immigrants settled throughout North America, and older institutional structures in German American music culture declined, especially as fluency in German diminished. New forms of German American music developed, responding to new patterns of American multiculturalism. The music of previously isolated German-speaking communities was integrated with that of other communities. German Lutheran repertoires, after World War II almost entirely in English, were consolidated with Lutheran musics. Popular ethnic dance-music such as the polka burgeoned with the advent of inexpensive long-playing records from the late 1940s until the early 1970s, and German American repertoires were enriched by the musics of other groups to form an 'ethnic mainstream' of popular music. German American Dutchman polka bands, such as that of 'Whoopee

John' Hans Wilfahrt in New Ulm, Minnesota, expanded their repertoires and audiences by drawing extensively from this mainstream.

In the late 20th century German American music continued to contribute to the expression of ethnicity in popular culture. German festivals, such as Oktoberfest and Steuben Day, honouring German participation in the American War of Independence, were occasions for reviving German American repertoires and inventing new music. North American festival culture stimulated the revival of certain genres, especially choral music, and tours of musical ensembles from central Europe. German American music enjoyed a new presence in the public sphere of late 20th-century North America but was largely separated from the social and community functions that supported community cohesion before World War II.

Few ethnic musics have influenced American musical traditions in so many ways. Indeed, the German American recognition of this influence has consistently produced creative ways of weaving German culture into the larger fabric of American culture and history for over three centuries.

USA, §II, 1(ii): Traditional music: European American: Western

(d) Irish.

Irish traditional music comprises dance pieces including jigs, reels, hornpipes, polkas, mazurkas, flings, barn dances and waltzes, and other instrumental forms such as slow airs, marches and planxties. It is characteristically played on such instruments as the fiddle, uilleann pipes, harp, wooden flute, tin whistle, accordion, concertina, tenor banjo and mandolin, often accompanied by guitar, piano, *bouzouki*, bodhran or bones. Some pieces date from as early as the 16th century and were brought to North America by Irish immigrants in the 17th and 18th centuries. However, little is known about Irish music in America before 1700. Throughout the 18th century hundreds of thousands of Irish immigrants, many from the north of Ireland, settled in the Appalachian region. Their music helped shape the development of 'old-time' or hillbilly music, and in the 20th century this music in turn contributed to the evolution of [Country music](#) and [Bluegrass music](#). In the 19th century most immigrant Irish musicians gravitated towards the towns and cities of the USA, creating an urban-based tradition that was revitalized by successive generations of immigrants until the early 1970s. In the latter half of the 1800s many came from the western countries of Ireland, the home of much traditional Irish music.

In large American cities such as Boston, Chicago, Philadelphia and New York, there was a rich cross-fertilization of styles and repertoires. Virtuoso soloists such as uilleann pipers Patsy Tuohey and Tom Ennis, flautist John McKenna and Sligo fiddlers Paddy Sweeney, Paddy Killoran, James Morrison and Michael Coleman made recordings of such brilliance and sophistication in the 1920s and 30s that they continue to serve as exemplars in Irish music on both sides of the Atlantic; they also helped create a kind of national repertory of traditional tunes. Another important figure was Francis O'Neill, the police chief of Chicago, who wrote extensively on Irish traditional music in the USA in the early 20th century. He published several collections of traditional tunes, many of which he heard played in Chicago. These collections, notably *O'Neill's Music of Ireland*, became veritable bibles for Irish traditional musicians.

Urban dance bands, many of which were made up of Irish musicians, provided further outlets for traditional Irish music in the years between the world wars. In hundreds of ethnic dance halls throughout the USA, these bands forged a hybrid Irish American idiom in which traditional instruments were combined with the piccolo, saxophone and piano. Notable groups included the Four Provinces Orchestra in Philadelphia, Dan Sullivan's Shamrock Band in Boston, the Harp and Shamrock Orchestra in Chicago and the Flanagan Brothers in New York. All recorded extensively for Victor, Columbia, Decca and other companies that specialized in ethnic recordings.

Vocal traditions have also been an important part of Irish American culture. The oldest styles of Irish traditional singing are solo and *a cappella*; the finest singers apply elaborate embellishments to skeletal melodic lines. This style of singing, called *sean nòs* ('old style'), has always been associated with rural Ireland. Generally performed in private contexts such as intimate house parties, it did not readily lend itself in the USA to public performance. However, other varieties of Irish vocal music have achieved popularity in America, including stage skits and comic songs, vaudeville routines and the sentimental, nostalgic creations of Tin Pan Alley songwriters. The commercial success of the Clancy Brothers and Tommy Makem in the early 1960s sparked a resurgence of interest in Irish songs and singing in both the USA and Ireland. Their style, strongly influenced by the American folk revival, was characterized by song arrangements that were rhythmic rather than free style, the introduction of harmonies new to the Irish singing tradition and guitar and five-string banjo accompaniments. A profusion of Irish groups can now be heard performing in a similar style in Irish bars across the USA.

By the 1960s traditional music (which had been an almost exclusively male preserve) had declined as a force in Irish American social and cultural life; it was displaced by commercial Irish American music popularized by such performers as Bing Crosby and Dennis Day. In the mid-1970s, however, young American-born Irish of both genders took up traditional music and quickly excelled. As a result of their efforts, the older music has made a successful transition from the home to the concert stage, and social music-making in small quasi-public sessions has become increasingly central to the ongoing evolution of the traditional style and repertory. Musical links between Ireland and the USA are closer than ever before. Irish American musicians such as Ed Reavy in Philadelphia have composed hundreds of tunes that have passed into the traditional repertory, which now ranges from old-style music to rock. Other factors contributing to the renaissance of Irish traditional music in the USA are the many festivals and concerts sponsored by folk-music societies, arts organizations, colleges, museums and historical societies; performance on public radio and television; and commercial dance extravaganzas such as *Riverdance* and *Lord of the Dance*.

Irish music has frequently been used by American composers of classical music in their symphonic, chamber and solo compositions. Both the folk and stage idioms of Irish music served as inspiration for composers such as Victor Herbert, Henry Cowell and Samuel Barber. However, the work of these and other composers using Irish and Irish American musical motifs has had little reciprocal impact on traditional music.

USA, §II, 1(ii): Traditional music: European American: Western

(e) Italian.

Of the many Italian American communities scattered across the USA, the largest are in major urban centres such as New York, Boston, Philadelphia, Chicago, Pittsburgh, San Francisco and Los Angeles. Other enclaves are in agricultural or mining towns, including Tontitown, Arkansas; Asti, California; Clinton, Indiana; and Roseto, Pennsylvania.

The Italian American repertory is large and varied, reflecting the diversity of Italian styles. Songs of Lombardy and Piedmont belong to the European mainstream, while those of Calabria and Sicily share many traits with the music of Islamic Africa. The traditions of northern and southern Italy are so distinct that in the American context they have not influenced each other to any noticeable degree. Regional repertoires, in so far as they are still remembered, remain as distinct as they were in Italy. However, since most of the immigrants came from the impoverished central and southern regions of Italy, it is the traditional music of these areas that is most frequently heard in the Italian American communities of, for example, New York, Chicago, New Jersey and Rhode Island. Often their repertory illustrates marginal survival, whereby traditions are maintained longer (and subjected to less change) among immigrant communities than in their home environment. This conservative attitude stems in part from the desire to maintain a strong ethnic identity. Therefore, music that is valued as a symbol of identity is less likely to undergo development than it would in the home country, where such a symbolic role is much less important.

Although the southern Italian repertory is prevalent in the USA, northern Italian styles and practices have also been documented. Ballads (*canti epico-lirici*) are still sung by the older immigrants from northern Italy. The narrative content of many of these correspond to songs of the British American tradition: *L'eroina* corresponds to *Lady Isabel and the Elf Knight*, *Donna Lombarda* to *Dame lombarde* and *La mia mamma l'è vecchiarella* to *The Sleeping Potion*. Some of these narrative songs, as well as other song forms, are at times sung chorally in the Alpine style. Such choral singing survives in the USA in a simpler, more straightforward form than in modern Italy, where more complex harmonies have been adopted from choral practice. Among immigrants from the south, songs (*canti lirico monostrofici*) predominate, including *stornelli* and *strambotti*.

Italian American traditional music has been much influenced by Italian popular songs of the 1920s and 30s. In Italy some of this repertory is associated with the fascist regime and is recalled with mixed feelings; it is remembered by older Italian Americans with nostalgia. Americans of Italian origin, especially those who still speak Italian, enjoy contemporary Italian popular music, widely available through Italian-speaking radio stations in the USA and Canada, record shops in Italian neighbourhoods, satellite television and concert tours of Italian pop stars such as Lucio Dalla and Gianni Morandi, whose concerts are attended almost entirely by Italian Americans.

Mass Italian immigration to the USA took place between 1880 and 1920; more recent immigrants, generally from urban areas, rarely join the established Italian American communities. Most Italian traditional music recorded in America was documented in the 1960s and 70s. In the 1990s, Italian contemporary recordings, along with radio and television programmes,

helped maintain contact with the current popular culture in Italy. At the other end of the spectrum, such organizations as the Italian Folk Arts Federation of America helped to preserve the older traditional music and customs.

USA, §II, 1(ii): Traditional music: European American: Western

(f) Scandinavian.

Although Scandinavians began to immigrate to the Americas in the 1600s, the principal influx was in the decades spanning the turn of the 20th century. Indeed, the US census of 1910 indicated about 815,000 Norwegian-born and American-born of Norwegian-born parents – a number roughly equal to one third of Norway's population at the time. Most Scandinavian immigrants settled in the upper Midwest, especially in Minnesota, Wisconsin and Michigan, areas also popular with immigrants from Germany and eastern Europe. Patterns of culture in Scandinavia had emphasized local identity to a degree difficult to maintain in the USA. When villages relocated nearly intact, village-specific musical repertoires could be and were briefly retained. Much more frequently, however, national, pan-Scandinavian, pan-immigrant, or more generally assimilated patterns prevailed soon after resettling.

A variety of long-lived and vital secular and religious ballad traditions from each Scandinavian country were soon widely circulated in the USA. The boundary between oral and written traditions was never clear – that is, handwritten or published texts were often used as memory aids, though supplementing texts with musical notation remained much less common. New emigrant ballads, many distributed as broadsides at the same time that they were transmitted orally, recorded personal and group experiences vividly. Some of these ballads offered encouragement to the prospective immigrant, while bleaker texts may have had the opposite effect. Transplanted ballad traditions naturally experienced change in both content and meaning in their new homes. On the broadest level, the connotations of all tunes and repertoires tended to de-emphasize specific inherited meanings in favour of a more general evocation of rosy memories of their singers' original homes. During the course of the 20th century, balladry gradually declined, partly as a result of the growth of mass media but also as a consequence of the gradual abandonment of the Scandinavian languages.

Hymns and various types of religious songs were very important in the lives of Scandinavian immigrants. This was due both to the strength in the Old and New Worlds of Scandinavian Lutheranism and to the waves of Pietism that had swept parts of Scandinavia during the second half of the 19th century (many immigrants came from areas where Pietism had been especially influential). While many Scandinavian communities in the Old World possessed distinctive repertoires of older secular music, church hymnody was more standard, and therefore apt for the mixed Scandinavian communities of the New World. At the same time, religious tunes whose main life was in oral tradition (these came to be called *folketonar* in Norway) were initially healthy transplants to the Midwestern USA, although institutional hymnody persisted more vigorously, since the church became central to the generalized Scandinavian immigrant experience.

Scandinavian instrumental music was initially a weaker transplant than religious music. The weight of religion that had discouraged the nurturing of dance and dance-tunes late in the 19th century in much of Scandinavia lifted

more slowly in immigrant communities than in Scandinavia itself, but the conservative pressure did gradually subside.

Most Scandinavian instrumental music falls into two broad historical layers (both centred on dancing), which have fared differently in the New World. The older set of repertoires centres on a family of dances in a metre freely mixing 9/8 and 3/4, including the Swedish *polska* and, in Norway, the *pols*, *springar*, *springleik* and so on, with each of these names actually an umbrella term for regionally defined arrays of music and dance dialects. These dance-tunes were traditionally performed on fiddles, generally the standard violin but in western Norway on the Hardanger fiddle, a highly ornamented instrument with four bowed and four sympathetic strings. More than a few fiddlers (on either type of fiddle) who emigrated to the USA either visited or moved back to Scandinavia, so that musical influence flowed in both directions.

In Scandinavia, fiddle music has been revived with an emphasis on local tradition: most fiddlers publicly perform only tunes and versions of tunes inherited within their own town's tradition. In the Midwest, fading memories and marriages between individuals whose parents came from different locations in Scandinavia have blurred such specific Old World affiliations. Many young instrumentalists whose ancestors came from areas of Norway where the standard fiddle was played have taken up the Hardanger fiddle, since the latter instrument is more distinctively Norwegian. Thus national identity is gaining precedence over the local loyalties that were more important before emigration. Other fiddle-playing descendants of Scandinavian immigrants participate in the American fiddle revival and, in many cases, play repertoires and use styles that are either compromises between Scandinavian and American fiddling or that largely abandon any distinctively Scandinavian element.

A younger layer of Scandinavian instrumental music met a different fate in the Midwest. The Scandinavian versions of pan-European 19th-century social dances, collectively known as *gammaldans* (with minor re-spellings in different Scandinavian dialects), inspired the formation of New World Scandinavian bands (often including violins, but centring on accordions) to play these polkas, waltzes, schottisches etc. Over time, the polka has become the most important dance among these, and bands led and dominated by eastern Europeans are pre-eminent in the polka band market. When young American descendants of Scandinavians dance polkas and waltzes to these bands, their pan-immigrant Midwest identity comes to the fore.

Other instruments, including the Swedish keyed fiddle (*nyckelharpa*) and plucked zithers such as the Norwegian *langeleik*, Swedish *hommel* and Finnish *kantele*, are more common in revival than they ever had been previously, both in Scandinavia and in the USA.

Scandinavian American social organizations generally include music as an integral part of most activities. Throughout the 1880s, such organizations tended to be pan-Scandinavian. Later, increasing populations of immigrants allowed specialization by national group. Some organizations remain specialized – at least one large organization per national group – while others have reverted to being pan-Scandinavian, either because of intermarriage between later-generation immigrant descendants or because a given

organization is located where there are few interested immigrant descendants. The larger nation-specific organizations often support choral societies with traditional repertoires. These societies may sponsor annual festivals, with both society and festival following German models. Smaller, pan-Scandinavian groups often restrict their singing to broadsides that join texts celebrating *lutefisk* – a widespread, somewhat humorous cod-based cultural icon – to tunes widespread in the USA, such as Christmas carols.

Scandinavian American music publishers and recording companies were once busy disseminating traditional music by both Scandinavian and Scandinavian American composers and performers. This echoed similar endeavours involving nearly every ethnic group in the USA large enough to support in-group commercial activity. The Scandinavian American synods of the Lutheran Church were central to this effort, and local newspapers helped too. An important Midwestern Danish music publisher was Askov American of Askov, Minnesota, which issued F.L. Grundtvig's *Sangbog for det danske folk i Amerika*, first published in 1889 (fig.12). Sparsely populated areas such as the Finnish communities of northern Minnesota and Michigan received traditional music by radio.

The 1970s to 90s witnessed a Scandinavian American ethnic revival with music at its core. Refreshed interest in both the collection of older traditions and performance of reshaped ones can be witnessed in the activities of well-known figures such as Leroy Larsen of Minneapolis and by hosts of younger musicians. Most of this activity concerns secular dance music. Some of these individuals are seeking links with their own heritages, while others – not all with Scandinavian backgrounds – are simply looking for interesting and attractive alternatives to the modern mass media. A young national society nurturing the Hardanger fiddle, numerous folk-dance clubs, and older ethnic-specific groups continue to find pleasure and meaning through cultivating Scandinavian song and dance.

USA, §II, 1(ii): Traditional music: European American: Western

(g) Swiss.

Since 1700, Swiss immigrants have arrived in the USA steadily, and they numbered approximately 400,000 at the end of the 20th century. This group is characterized by diversity, reflecting the many cultural, linguistic, regional and religious groups of Switzerland. Diversity was initially apparent in the music of Swiss Americans, but few regional genres have survived the tendency towards a consolidation of styles. Hybrid musics have developed particularly in those regions where Swiss American culture has been consciously maintained; they reflect influences from other European ethnic and popular musics, as well as the impact of tourism.

During the colonial era the dominant groups were the religiously motivated Swiss Brethren, who settled in eastern Pennsylvania. There they constitute the majority of two groups, the Amish and the Mennonites (the distinction between these two disappeared long ago in Switzerland), whose musical cultures have been among the most dramatic examples of preservation and marginal survival in the USA. Their hymnody, sung in High German rather than Swiss dialects, consists primarily of psalm texts and of martyrdom narratives that recount the genealogy and history of the churches, often with well over 100 verses. This repertory is sung in a style that uses lining-out, in

which a lead singer states the initial melody, followed by a group of worshippers. Because these hymns have been transmitted orally for approximately five centuries, some scholars believe that many melodies might be similar to the chorale melodies of the Reformation in central Europe (see [Amish and Mennonite music](#)). Other Swiss American religious groups, such as the Swiss Reformed Church, have also made significant contributions to American church music.

Secular Swiss American vocal music often comprises songs that reflect on the experience of immigration; these were historically complemented by repertoires of emigrant songs, which circulated orally or in printed versions in Switzerland. The development of Swiss American choral repertoires continued to use the themes in immigrant songs but transformed these to diverse and nuanced commentaries on the homeland from a New World perspective. Swiss American traditional instrumental music emphasizes a distinctive group of instruments, among them the zither and the piano accordion. Dance bands draw upon central European ethnic repertoires but adapt and embellish them to make them distinctively Swiss American. Swiss Americans have made considerable contributions to American art music; Ernest Bloch, for example, integrated Swiss, Jewish and American themes into works at once cosmopolitan and diverse.

Small areas of Wisconsin, Ohio, Oregon and California attracted Swiss settlement from the mid-19th century onwards. Swiss traditional music often influenced other ethnic musics in these regions, often more extensively than the relatively small Swiss populations when compared to the larger ethnic cultural mainstream. For example, the Scandinavian repertory in Minnesota and the German in Wisconsin have many dances and instrumental tunes arranged or composed by Otto Rindlisbacher (1895–1975) and Rudy Burkhalter (b 1911), both prominent figures in the ethnic popular music of the upper Midwest. During the 20th century Swiss American cultural organizations, such as the Grütli-Bund (or North American Alliance), have promoted revivals of Swiss music. These revivals usually combine the cultural traditions of diverse Swiss ethnic groups; they project a picture of Swiss culture that is far more representative of the consolidation inherent in the American ethnic experience and the response to mass culture and popular multiculturalism than of the different cultural backgrounds that existed in Switzerland before emigration.

[USA, §II, 1: Traditional music: European American](#)

(iii) Eastern.

- (a) Albanian.
- (b) Armenian.
- (c) Baltic.
- (d) Bulgarian and Macedonian.
- (e) Czech and Slovak.
- (f) Greek.
- (g) Hungarian.
- (h) Polish.
- (i) Romanian.
- (j) Russian.
- (k) South Slavic.
- (l) Ukrainian.

USA, §II, 1(iii): Traditional music: European American: Eastern

(a) Albanian.

Traditional music may be heard in numerous forms and on many occasions in the communities of ethnic Albanian Americans in Boston and nearby, where numerous immigrants have settled since the early 20th century. The music of this ethnic minority shows striking differences in style according to the immigrants' origins. Most immigrants came from central Albania and speak the Tosk dialect; others came from the northern Geg-speaking region and the southern Lab-speaking region. Each of these groups has, in addition to its own dialect, a distinct musical style, features of which have been retained in the New World setting.

Albanian traditional music and dancing are performed at picnics, community events, calendrical day celebrations, weddings and private entertainments. Dance tunes consist of short phrases, often with a pentatonic melody of narrow range; some are derived from the bagpipe repertory, others from vocal forms. The musicians usually accompany a singer in unison, adding rhythmic variations. The use of augmented 2nds in some of these tunes suggests Turkish and Balkan influence, while the 5/8, 7/8 and 10/8 metre of others shows Greek influence. The instrumentation of dance ensembles differs from groups in Albania; the melody is usually played by a reed aerophone, often a clarinet, the rhythmic texture is supplied by long gourds and side drums (without snares), and the sound is augmented by lutes that double the melody or rhythmic accompaniment. Some Albanian American dance music is borrowed from other Balkan traditions. According to Ramadan Sokoli, a leading Albanian folklorist, instrumental music was not widely practised in Albania. Musicians from Greece, Macedonia and Hercegovina often performed for dances, and from them the Albanians acquired many foreign genres. Likewise, Albanian Americans tend to invite Greek, South Slavic and Armenian groups to perform at their social functions. The dances at these functions are usually chain dances, in which the participants enjoy considerable freedom in the choice of steps.

The older generation of Albanian Americans sing polyphonic *iso* songs (the term refers to a drone note) from central and southern Albania. They are performed by groups of five to twelve singers, two of whom are soloists and share the melody. The others sustain a drone, vocalized on the vowel *e*. The *iso* melodies have a variety of forms. Among the Tosk immigrants from central Albania, *iso* songs are performed in free *parlando* style; the two soloists complement each other with canonic entrances, the second voice paraphrasing the text and melody of the first or repeating the melody in ostinato fashion. At the end of each section the harmonic 2nds and 4ths created against the drone are resolved. In the Lab singing style the rhythm of the song is determined by the rhythm of the text, which all the voices pronounce together. The effect of Lab *iso* melodies is homophonic rather than polyphonic. In contrast to the Tosk style, the second melody part is sung by several voices and is always lower in range than the first. The *iso* tone is either sustained or articulated with the same text as the upper parts. A characteristic of Lab tunes is the abrupt stopping of all voices at section endings. In both regions, men and women have separate repertoires of *iso* tunes. However, mixed groups do occur in the USA, where the aging immigrant generation is attempting to keep this musical heritage alive.

Albanian religious music, particularly hymn tunes, has also been preserved in the USA. These hymns belong to a large family of tunes diffused along the Adriatic coast and through central and eastern Europe. The melodies are usually in a major mode and are sung in parallel 3rds, ending with a dominant–tonic cadence.

At the end of the 20th century Albanian communities in the USA underwent considerable change, with the passing of an older generation of expert musicians, including the *iso* singers, and the rise of a new generation who left their traditional communities. Older repertory from rural Albania was abandoned in favour of pop music, and the younger generation showed more interest in cultural events in Albania itself than in neighbourhood culture.

USA, §II, 1(iii): Traditional music: European American: Eastern

(b) Armenian.

Armenians have contributed greatly to the enrichment of American musical culture, and a large number participate in the artistic life of the USA. According to the records of the Virginia Company of London, 'Martin the Armenian', a member of the colony at Jamestown, Virginia, reached the USA in 1618 to serve as an aid to Governor George Yeardley. A small group of Armenians began arriving in the USA in the 1830s, principally to get an education, learn trades and engage in commerce, with the intention of returning to their country within a short time. It is estimated that by 1894 there were about 3000 Armenians in the USA. The first significant wave of immigration began immediately after the 1894 massacres of Armenians in the town of Sassoun, Turkey. Many more came after the 1915 Ottoman Turkish genocide of Armenians, World War II, political upheavals in the 1970s in the Middle East, and as a result of the economic uncertainties in the Caucasus in the late 20th century. Armenians in the USA now number more than one million. The majority reside in the metropolitan regions of New York, Boston, Providence, Philadelphia, Detroit, Chicago, Los Angeles, San Francisco and Fresno, California. Significant numbers of recent arrivals, however, have settled in small towns.

Soon after the early Armenian communities were established, a church was built in each town; the first Armenian Apostolic Orthodox Church in America was built in 1891 in Worcester, Massachusetts. During the religious service a deacon would intone traditional liturgical chants, which were grouped according to a system of eight melody modes identified by such characteristics as tonal progressions, ornamentation and rhythmic patterns. On occasion a group of choristers would join the deacon and sustain a drone or sing the melody in unison. In 1896, following a trend to adopt Western ways, a polyphonic version of the liturgy was composed by Makar Ekmalian in Tiflis (now Tbilisi) and was printed by Breitkopf & Härtel. This arrangement was gradually accepted in many Armenian churches, including those in the USA. A different setting of the liturgy for *a cappella* male chorus by Komitas was introduced to the USA in 1948. Most Armenian churches now maintain a permanent choir.

The singing of folksongs was also an integral part of the cultural life in many communities. However, because such melodies were handed down orally they were subject to continuous change. In addition, when Armenians from urban centres immigrated to the USA, they injected musical elements and

mannerisms such as unidiomatic melismas, embellishments and melodic idiosyncrasies into their folklore, further blurring its character. In the 1960s traditional melodies were reintroduced to the Armenian Americans, largely owing to improved relations with the former Armenian SSR. Occasionally singing groups made a public appearance, highlighting a *hantes* (social-cultural event).

By the 1920s Armenian music stores included the Sohag [Nightingale] Record Company of New York City and the Yaghubian Royal Piano Company of Worcester, Massachusetts, as well as the instrument maker Pakrad Mahjoubian of New York City and the music editor and agent Prof. James Moscofian of Astoria, New York.

Armenian music has a strong foothold in American culture. As early as the 1890s, Alexia Bassian ('the Armenian Nightingale') majored in music at the Mills College, Oakland, California, and later settled in London to pursue a musical career. A semi-professional group of musicians, the Armenian Instrumental Ensemble of Rhode Island, performed for 14 years until about 1910. During the early 1920s, two Armenian singers – the tenor Arman Tokatyan and bass Paolo Ananian – joined the Metropolitan Opera. Following World War II, the Armenian National Chorus of Boston and the New York Armenian National Chorus were among the prominent vocal groups to disseminate Armenian vocal music. Philanthropic and educational organizations, such as the AGBU Alex Manoogian Cultural Fund, Tekeyan Cultural Association and Hamazkayin Armenian Cultural Association, have encouraged many to pursue their interest in Armenian culture. From 1971 to 1991 the Aram Khachaturian Music Competition, restricted to musicians of Armenian parentage, was a source of encouragement for young musicians. Radio programmes of Armenian music, some produced by the Heritage of Armenian Culture, are made available weekly on National Public Radio, though not all station affiliates broadcast them. The Armenian Allied Arts Association of Los Angeles and the Friends of Armenian Culture Society of Boston promote talented students, performers and composers. The Zohrab Information Center of New York and the music library at the University of Southern California serve as extensive resource centres for Armenian music.

[USA, §II, 1\(iii\): Traditional music: European American: Eastern](#)

(c) Baltic.

Immigration to the USA from the Baltic States began in the late 19th century, and by World War I had reached large proportions, particularly among Lithuanians, who remain the largest Baltic ethnic group. Amid Catholic and socialist factionalism and hard economic conditions, the early immigrants could not afford the reconstruction of Baltic culture in the USA as their primary interest. After World War II the necessary organizational base for cultural revitalization was broadened by middle-class nationalists who arrived as political exiles (from 1948 to 1950 approximately 10,000 Estonians and 45,000 Latvians).

The early Lithuanian immigrants retained from their rural background a repertory of traditional songs. A large sample of these, characterized by a narrow melodic range and variable metre, was recorded in 1949–50 by the folklorist Jonas Balys, who recognized their value in the light of encroaching harmonized styles. In Pennsylvanian mining towns of the 1880s, Lithuanian

singing and fiddle and accordion music resounded in meeting halls and taverns. At this time brass bands and parish choirs were formed and soon afterwards the first secular choral groups. This activity led to the first Lithuanian American song festival in 1916, which preceded the mother country's first festival (1924).

Although they date back to the 19th century, Estonian and Latvian song festivals were transplanted to America only in 1953, as a result of postwar immigration. The later immigrants brought with them the traditions of urban cultural organizations, as well as the experience of a period of intense concert activity in displaced persons' camps (1944–50). Cleveland's prominent folksong and folkdance ensemble, Čiurlionis, was started in Lithuania's capital, and Dainava, based in Chicago, was created in the camps. Because of its prominence in camp functions, the Latvian choir Dziesmu Vairogs received sponsorship to immigrate in its entirety to Kalamazoo, Michigan.

The native Baltic zithers, revived and modernized in the early part of the century, were carried to the USA with the Lithuanian ensembles and became a distinctive feature of Baltic American music-making. An orchestra of *kanklės* supports Čiurlionis, and there is an academy in Cleveland for its instruction. Family traditions also make for continuity. Balys Pakštas, the leader of a folk instrument orchestra in Vilnius, founded an ensemble in the large Chicago Lithuanian community that was later led by his daughter. An initiator of the still-modest movement in Estonian *kannel* playing, Lilian Esop, was taught by her father, using the instrument he had brought out of Estonia after World War II.

While some Estonian and Lithuanian players employ zithers (with up to 37 strings) that were adapted to the performance needs of larger urban ensembles, amateur ethnologists and craftsmen have turned instead to indigenous rural models. The Latvian *kokle*, with 13 strings and wooden tuning pegs, began to be built in the 1960s; smaller Estonian *kannels*, with five to twelve strings, have appeared since 1975. A playing method and manual were soon developed by Andrejs Jansons, and this new idiom was popularized by the Latvian Folk Ensemble of New York under his direction. Annual *kokle* festivals have brought together a growing number of ensembles since 1965.

After a period of stability during which the familiar choral repertory dominated musical performance, the zither revival indicated a search for new forms. The first seminar dealing with the *kannel* (1981) also included demonstrations of Estonian runic singing and shepherd's calls. Groups of singers and instrumentalists, including the Latvian Kolibri (formed in Boston in 1979), recreated traditional styles from printed collections. The Boston-based group Sodauto specializes in simple unaccompanied songs learnt from an older member of the Lithuanian community. It has also revived the art of the *sutartinė*, two-part singing characterized by distinctive hocketing rhythms and intervals of a 2nd.

A contrast to the nationalistic basis of most of the song festivals is found in the Latvian celebration of St John's Day, the summer solstice. Members of each community gather at a nearby rural site and, draped in garlands of oak leaves, sing the traditional *līgo* songs. The Dievturi, a non-Christian Latvian sect that has been in the forefront of the ethnographic revival, has

assiduously reconstructed the ritual and bases its religious services on folksong texts.

Estonian, Latvian and Lithuanian national song festivals take place every four to five years and are supplemented by numerous offshoots: festivals for Estonian male choruses, young Latvians and Lithuanian dance troupes, and regional Midwest and West Coast festivals. Throughout the year local community centres stage traditional music performances to commemorate anniversaries of political and cultural significance. Estonian and Lithuanian international festivals attended by Baltic émigrés from all over the western world have also been held in the USA.

The ethnic identity of Estonians, Latvians and Lithuanians was heightened in the late 1980s by appeals to restore the Baltic nations as autonomous states and by the protests emanating from folklore ensembles in Latvia, a movement known as the Singing Revolution. Connections to the homeland were strengthened by Baltic Americans who repatriated and by the large number who participated in song festivals, notably the dramatic 1990 song festival in Riga, which took place in the violent year preceding the dissolution of the Soviet Union. As a result of *glasnost* in the 1980s, newly immigrated ethnic Lithuanians who arrived in North America included folk musicians who found a sense of belonging by joining folk music groups.

The popular 'post-folklore' movement in the Baltic – an innovative fusion of 'new wave', jazz, minimalist, Celtic and other styles – has also influenced American groups both old and new. The founders of Kolibri, Martins Aldins and Peteris Aldins, apply expertise in early music to Latvian source materials and develop the content of folk music in 'high art' fashion. Jūrmalnieki, from Denver, formed by brothers who are half Amerindian, is a *lauku kapelle* (country band) consisting of violin, autoharp, accordion, drums and *trideksnis* (a sistrum). This group reacted against standardized Latvian dance music on recordings and drew instead on tunes from the eastern province of Latgale and on their experience in playing rock and Irish music. Begun in 1992 by Zinta Pone, formerly of Teiksma, the female group Lini ('flax', a symbol of womanhood) prefers a larger variety of instruments than the earlier *kokle* and voice ensembles – fiddle, recorder (*stabule*), clarinet, *kokle* and *g'iga* or bowed monochord – developing the Latvian material in non-traditional ways. Similar Estonian groups have also appeared: in Seattle a folk band accompanies the Murakaru ('rowdy bears') folk-dance group on the *kannel*, violin, guitar, accordion, and bass. These recent offshoots of traditional Baltic folk-music performance, directly inspired by the cultural events of a newly independent homeland, signify the vital creative growth of this genre among second- and third-generation Baltic Americans.

USA, §II, 1(iii): Traditional music: European American: Eastern

(d) Bulgarian and Macedonian.

The Macedonian and Bulgarian American population in the USA is small, probably at no time exceeding 70–80,000. Approximately 50,000 of these are Slavic-speaking Macedonians from the former Yugoslavia and northern Greece. Macedonian Slavs and Bulgarians are closely related in language, customs and music and dance traditions, and as a result have formed mixed communities in North America. A number of churches and cultural organizations in the USA, especially those formed before World War II, begin

their names with 'Macedonian-Bulgarian' or 'Bulgarian-Macedonian'. The first significant waves of immigration occurred around 1907–13 and after World War I, with another wave after World War II. Communities were established during the 1920s in the industrial centres of the Midwest, especially in Ohio, Indiana and Michigan.

After the fall of the socialist state in 1989, a number of professional musicians from Bulgaria emigrated temporarily or permanently to the USA. Some were trained in the state-sponsored folk music schools established in Bulgaria during the postwar socialist period, where they learnt a state-sanctioned version of Bulgarian folk music, which they brought to the USA. Others were specialists in the contemporary 'wedding music' popularized by amplified bands in Bulgaria in the 1970s and 80s.

The musical repertory of Bulgarian Americans in North America is not as prominent in social contexts as that of other south-east European immigrants such as Greeks, Serbs or Macedonian Slavs. First, the small numbers of Bulgarian Americans, their internal political factionalism, wide geographical dispersion and frequent relocation in the USA have discouraged the establishment of concentrated communities. Second, because Bulgarian Americans come from many regions, they have very little shared vocal, instrumental or dance repertory. Third, when most Bulgarians emigrated during the early decades of the 20th century, there was no established tradition of Bulgarian instrumental or vocal ensemble music that could be adapted to communal music-making in the USA. Fourth, unlike the situation among Yugoslav and Greek immigrants, there has been relatively little contact with the homeland (until the 1990s), and little exchange of musicians or recordings.

Conditions among Macedonian Americans, however, have been more conducive to a prolific musical life. Their numbers are greater, and immigrants from particular regions have tended to settle together in communities. Most trace their background to a few regions along the former Yugoslav-Greek border ('Aegian Macedonia') that share a common music and dance style and repertory. There is considerable contact between the USA and Macedonia (after 1991, the Former Yugoslav Republic of Macedonia), and American musicians are constantly exposed to trends in popular urban folk music from their homeland. As a result, public music-making in Bulgarian and Macedonian American communities is largely dominated by Macedonians.

Contexts for music and dance in Macedonian-Bulgarian communities in the USA in the late 20th century include weddings, evening social gatherings (*vecherinki* or *igranki*), picnics, meetings of cultural and political organizations and holidays such as Christmas, New Year's Day, Valentine's Day and Easter. Events such as saints' days in the Eastern Orthodox liturgical calendar are observed, along with American holidays such as Thanksgiving and Independence Day. (Music and dance are not performed during Lent.) Formal concerts may be held with the participation of community music and dance groups. Costumed dance groups tend to perform choreographed versions of folkdances for a seated audience and are generally composed of elementary and high school children. Informal singing may occur in homes, especially on name days and during the period immediately before a wedding.

Macedonian and Bulgarian immigrants generally do not perform older ritual, calendrical or occupational songs, possibly because in North America this music has lost its original function and meaning. This repertory has been preserved as nostalgic reminders of the homeland by older first-generation immigrants with rural origins, who recall these songs at social gatherings such as christenings, engagement parties, weddings, picnics, name days and organized church-sponsored cultural gatherings, where they serve an entertainment function and reinforce group identity.

The only songs that are commonly shared by Bulgarian immigrants from diverse regional backgrounds are the *gradski pesni* (urban songs) that were popular in Bulgaria in the early 20th century. This genre binds and stabilizes an ethnic group that is socially and politically fragmented. Most are composed urban songs with texts by European-educated 19th-century Bulgarian or foreign poets, and melodies usually based on Western, Turkish or Greek models. Texts were published in small songbooks known as *pesnopoiki* and popularized through gramophone recordings during the early 20th century. These songs were enormously popular during the period when many Bulgarians emigrated to the USA. They are enjoyed in North America primarily for their patriotic and nationalistic significance rather than regional character. They are easily memorized and tend to be in central and western European metric patterns and modes, with harmony in parallel 3rds; as opposed to the monophonic or drone-based texture, asymmetric additive metric patterns and melodic modes with augmented second and lowered seventh degrees prevalent in Macedonian and Bulgarian rural music.

Post-World War II urban songs from former Yugoslav Macedonia, such as *Liliana platno beleshe* and *Shto mi e milo*, are well known among Macedonians and Bulgarians in North America, including the younger generation. Because they are not highly ornamented and have a very straightforward tonic-dominant harmonic structure, such songs are conducive to communal singing. Polyphonic arrangements of folksongs are performed by church-affiliated choirs, which are usually directed by classically trained musicians.

The most common music-making context is the dance event at a church, community hall, picnic or wedding banquet. The American Canadian Macedonian Orthodox Diocese sponsors an annual music and dance festival attended by thousands of Macedonian Americans from the USA and Canada, held at various locations in Ontario and the north-eastern USA. Music at community events is generally provided by a four- or five-piece band of instruments such as clarinet, accordion, trumpet, trombone, saxophone, electric guitar, electric bass, electric keyboard and drum set – instruments that were also popular in the Balkans in the late 20th century. Indigenous Macedonian Bulgarian instruments such as the *gaida* (bagpipe), *kaval* (end-blown flute) and *gadulka* or *kemene* (vertically held fiddles) are rarely played, although the *tapan* (double-headed cylindrical drum) or *tarambuka* (goblet-shaped hand drum) may be used if a drum set is unavailable. Bands are almost always dominated by Macedonian musicians.

The style of music performed by musicians who settled in the USA before World War II is known in the community as the 'old style'. This repertory consists of traditional Macedonian, Bulgarian, Greek and Serbian dances,

and includes little vocal music. Bands in this prewar style play Greek dances such as *kalamatianos* (3+2+2), *sirtos* (4+2+2 or 3+3+2) and *tsamikos* (3/4 or 6/4); Macedonian dances such as *kasapsko* (2/4), *sharen chorapi* or *nishka banya* (2+2+2+3), *gaida* (2/4) and *nesho* or *beranche* (3+2+2+3+2); Bulgarian-Macedonian dances such as *pravo* (2/4 or 3+3), *paydushko* (2+3), *daychovo* (2+2+2+3), *eleno mome* (2+2+1+2) and *rachenitsa* or *kichitsa* (2+2+3); and Serbian *kolos* such as *u šest (moravac)*, *seljančica*, *žikino* and *kukunješ*. Bands performing in the post-World War II 'new style' focussed on the more urban pieces, often composing dance-songs for the Macedonian *lesno* (3+2+2), featuring an amplified solo singer. Bands composed of Canadian- or American-born younger musicians tend to have a pan-Balkan repertory, learnt from recordings and published collections.

In general, the style of a band is determined by the leader, often the clarinetist. Repertoires are expanded through intermarriage and contacts with Greek, Albanian, Serbian, Croatian, Romanian, Ukrainian, Polish, Jewish and other Balkan and east European communities; some bands include musicians from these ethnic groups. Many musicians learn new tunes from recordings or notated sources. A few bands have made recordings in North America.

An interesting phenomenon at some Macedonian-Bulgarian community events of the 1970s, 80s and 90s was the active participation of American musicians who are not of South Slavic ancestry. These individuals generally became acquainted with South Slavic folk music through the international folkdance movement that was extremely active and widespread on American college campuses during the late 1960s and early 70s. They gained their musical expertise through extended stays in the Balkans, as well as studies with Balkan American musicians in North America. These musicians often focussed on pre-World War II rural instruments and genres that Macedonian and Bulgarian Americans in the late 20th century did not. While ethnic community members generally prefer more modern postwar styles, there has been some revived interest recently in these older genres as well. (See also §(k) below.)

[USA, §II, 1\(iii\): Traditional music: European American: Eastern](#) **(e) Czech and Slovak.**

The history of Czech American and Slovak American music is as diversified as the many ethnic groups that have occupied former Czechoslovakia. Inherent in the changing ethno-national identity was ethnic, religious and linguistic diversity, which renders the identification of a national 'Czechoslovak' music almost impossible. Moreover, the nation and sense of nationhood that emerged only in the 20th century was quite unknown to many immigrant Czechs and Slovaks, who left their homelands when they were under the political, and often cultural, domination of foreign powers. As the culture of Czechoslovakia underwent patterns of consolidation during the 20th century, so too did the musical traditions of Czech and Slovak Americans, but to a lesser degree. By the late 20th century, public performances of mixed 'Czechoslovak' traditional music were rarely encountered, whereas individual Slovak and, to a lesser degree, Czech traditional performing arts collectives are still active, particularly in urban areas.

Czech and Slovak immigration to the USA falls into four periods. During the colonial era small religiously motivated groups, largely from German-speaking

areas, established settlements in Pennsylvania and the Carolinas. During the second period, from the late 19th century until World War I, the most significant numbers of Czechs and Slovaks came to the USA. Immigration for political reasons occurred during the mid-20th century, and following the Warsaw Pact invasion of Czechoslovakia during the 'Prague Spring' of 1968. Further immigration and travel outside the homeland has occurred since the so-called Velvet Revolution of November 1989 and the subsequent emergence of independent Czech and Slovak republics in January 1993.

During the 19th century both Czech and Slovak immigrants came primarily from agricultural backgrounds. The first Czech settlements were in the agricultural states of the Midwest and in Texas; urban Czech settlements also sprang up in Midwestern cities, although New York, the port of entry, retained many immigrants. The plentiful land of the Midwest offered both economic and linguistic advantages, for it allowed Czechs to settle near the dominant German groups, whose language most of them knew better than English. Slovak immigrants settled predominantly in Pennsylvania and Ohio in industrial cities and rural coal-mining areas. High concentrations of Slovak Americans are found in industrial centres such as Cleveland, Pittsburgh, Chicago and Detroit. Many Carpatho-Rusyns, or 'Rusnaks' from eastern Slovakia and subcarpathian Rus, which was annexed from Czechoslovakia and incorporated into the former Soviet Union after World War II, immigrated to the USA, mixing with and frequently identifying themselves as Slovaks. Rusyn influence on Slovak culture, song and music in the USA is quite significant.

The community structures of both Czech and Slovak immigrants were extremely strong. Family and religion provided the foundations for this structure, and a variety of social organizations provided the superstructure, which further served to link communities to each other. The traditional music of Czech and Slovak communities reflects this tightly organized structure, for those musical genres that have been retained the longest are the ones deriving from family and community participation: music associated with specific holidays and festivals, songs celebrating life-cycle events, and music related to religious celebrations. Ethnic radio programming, a tradition still supported by Slovak Americans, has played a prominent role in preserving ethnic awareness and disseminating musical culture, particularly to the newer generations born in the USA.

The Moravians were the earliest immigrants from the Czech lands (Bohemia and Moravia). Settling in closely knit communities as early as 1741, the German-speaking Moravians brought a rich musical culture to colonial America. Not only did they maintain rich choral traditions, but they combined these with instrumental traditions, making theirs the first American concert music. The Moravians were also among the first instrument makers in the colonies. The importance of instrumental music to the Moravians is a distinguishing characteristic of Czech and Slovak immigrant musics as well (See [Moravian's, music of the.](#))

Although Czech and Slovak folksongs form different repertoires, they share certain characteristics that distinguish them from the songs of other eastern-central European cultures. Transposition (the repetition of an entire phrase or section at a higher or lower pitch) is used extensively in Czech and Slovak

folk music. For Slovak songs the predominant interval of transposition is a 5th (the interval also common in Hungarian melodic transposition); Czech songs more frequently transpose by 2nds or 3rds, reflecting their more customary diatonic scales. Related to transposition is the frequent use of sequence, which is also shared by Czech and Slovak songs. Both Czech and Slovak folksong and instrumental genres depend heavily on prosody, another unifying characteristic in the two repertoires. Czech and Slovak folksongs are heavily accented, and Slovak melodic phrases, as well as those Czech ones that predate Germanic influence, rarely begin on an anacrusis; most are lyrical.

Folksong texts make both regional and local references, and love songs, soldier and conscription songs, songs of social commentary, life cycle events and religious holiday songs, ballads, agricultural and shepherd's songs, children's songs and songs of immigration are included in the repertoire. References to the homeland have in some cases been replaced by references to the USA, rendering the songs more pertinent to immigrants.

Czech and Slovak traditions of instrumental music are tenaciously maintained in the USA. Both rural and urban communities have supported folk ensembles that play favoured dances such as polkas, *čardášes*, *karičkas* and waltzes, and perform at weddings and traditional music festivals such as the Pittsburgh Folk Festival. These bands have become a part of social institutions such as ethnic clubs and churches. Eastern European instruments, such as the bagpipe, have largely been replaced by more common American instruments, but the interrelationship between folksong and instrumental music has caused the fairly conservative retention of traditional repertoire. Instrumental ensembles serve as a symbol of Czech and Slovak community solidarity, and with song are a principal means of preserving and possibly reviving their musical culture.

USA, §II, 1(iii): Traditional music: European American: Eastern

(f) Greek.

Before 1890 no more than 3000 Greeks had immigrated to the USA. These few Greek Americans were widely dispersed over the country, and the only Greek community was a small enclave in the area of New Smyrna and St Augustine in Florida. From 1891 to 1910 Greek immigration increased dramatically. In the first decade of the 20th century 167,519 Greeks were recorded as entering the USA. These people quickly formed communities throughout the country; in New England, New York, San Francisco and the urban areas of the upper Mississippi Valley, particularly Chicago. Although most American cities now have sizeable Greek communities, the largest are in Boston, New York, Detroit, Chicago, San Francisco and Los Angeles.

Most Greek American musicians are semi-professional or professional and are supported by several forms of patronage within the community. More than 95% of Greek Americans are raised in the Greek Orthodox faith, and the churches sponsor social functions of which music is an integral part. The most common are the *glendi* (party), the *paniyiri* (festival), dinner dances and picnics. Various Greek American social and political organizations, such as the Order of Ahepa, and regional fraternities, such as the Pan-Macedonian Society and Pontian Society, sponsor similar activities. Musicians are regularly engaged to perform in Greek supper clubs and for Greek nights in

restaurants. In addition, family occasions in the Greek American communities (weddings, baptisms and reunions) usually include music by local performers.

Nearly all musical performances in Greek American communities (as in Greece itself) are by ensembles; solo presentations are rare. Some groups perform only the music of specific regions or provinces of Greece, using the instrumentation of those regions (the repertory and instrumentation varies greatly from region to region). The pan-Hellenic folk ensemble, or *kompania*, performs rural music from various regions of Greece and traditionally includes clarinet, violin, *santouri* (trapezoidal hammered dulcimer), and *laouto* (long-necked plucked lute). These may be supplemented or replaced by one or more vocalists, accordion, mandolin, guitar, percussion or any of a number of other instruments.

The *bouzouki* ensemble, which developed in urban Greece, performs both rural and urban Greek music. It has thrived in the USA and has become by far the most popular type of ensemble among Greek Americans. The main instrument is the *Bouzouki*, a long-necked plucked lute. The ensemble often includes the *baylamas* (small lute), guitar, bass guitar, drum set and accordion, organ or piano; in the USA a clarinet may be added. The repertory consists primarily of pan-Hellenic dance-songs, which may be purely instrumental but are usually instrumentally accompanied vocal pieces. These pieces include compositions by village musicians, which may date from the 19th century or earlier, as well as contemporary pieces by urban composers. In general they are isometric and strophic. Most melodies are based on pentatonic and heptatonic modes (see [Greece, §IV](#)). The more prominent heptatonic modes are often non-diatonic and commonly include an augmented 2nd. The older dance-songs were originally monophonic or heterophonic and were often accompanied by a drone; as performed by contemporary Greek American *bouzouki* ensembles, they are often set to Western harmonic progressions.

Dance-songs may be categorized by metric and rhythmic type according to the dances they accompany. The most popular types include the *kalamatianos*, in 7/8 (3 + 2 + 2 or 2 + 2 + 3); the *tsamikos*, in 3/4 or 6/4; the *hasapikos* or *sirtaki*, in 4/4; the *hasaposervikos*, in 2/4; the *sirtos*, in 8/8 (4 + 2 + 2 or 3 + 3 + 2); and the *haniotikos sirtos*, more commonly known in the USA as the 'Never on Sunday' or 'Misirlou' dance, in 4/4. Other important parts of the *bouzouki* repertory are *rebetika* (an urban genre) and popular pieces from Greek cities. These compositions are also classified according to the dances they accompany: the *zeimbekikos*, in 9/4; the *karsilamas*, in 9/8 (2 + 2 + 2 + 3); and the *tsifteteli*, in 2/4 or 4/4. Like their rural counterparts, these urban pieces are strophic and isometric and combine modal and tonal elements in their melodies and textures.

[USA, §II, 1\(iii\): Traditional music: European American: Eastern](#)

(g) Hungarian.

The music of Hungarian Americans has been studied since the early 1960s, and some 1000 songs, choral works and instrumental pieces have been recorded among urban groups in Cleveland and northern Ohio, New Jersey, Indiana and various parts of Canada. Historical, sociological and ethnological studies of Hungarian immigrants living in the Calumet region (Lake County), Indiana and Springfield, Louisiana, offer additional information.

Two great tides of immigration from Europe, in 1890–1920 and 1946–57, brought Hungarian immigrants to the USA. Most people of the first wave were from rural backgrounds: landowners, shopkeepers, artisans, household workers and agricultural labourers. Their culture was formed by the values, customs and traditions of the village. The jobs they found in the USA were in the mines, mills, car and steel industries. The ‘newcomers’ after World War II were urban people with technical skills and professional training. Except for language and national history, the two groups differed in their culture, including their understanding of Hungarian music.

In the Cleveland and Passaic communities, Hungarian Americans of the World War I era built churches and formed cultural organizations. Singing societies, principally urban glee clubs, were centres of musical activity, some autonomous, others affiliated with dramatic groups, fraternal organizations or church. Hungarian choruses primarily performed adaptations of traditional and popular tunes. The Hungarian American Singing Society (established in Cleveland in 1908) staged an annual operetta, folk play or musical comedy and maintained a repertory of popular art and traditional songs. The aim of the society (as with other organizations of this kind) was to preserve the Hungarian native language, music and culture.

The programmes and practices of singing societies show the influence of the Liedertafel, a choral movement that originated in Germany and spread throughout Europe towards the end of the 19th century. In Hungary the movement took hold at a time when prevailing notions about traditional music were changing; its programmes included a conglomeration of indigenous as well as foreign genres, such as popular art songs, patriotic songs and tunes of the urban and upper classes, reflecting the Biedermeier aesthetic. The Hungarian American Singing Society performed all these genres. The tunes grouped together in medleys were generally known from oral tradition and sung from memory, in unison and with piano accompaniment.

Individual singing reflected a more traditional layer of national heritage. Hungarian Americans came from different areas of their homeland, and this regional and social diversity is manifest in their repertoires. The three distinctive classes of songs are the ‘old style’, the ‘new style’ and a popular 19th-century art music style. Characteristic features of old-style songs are pentatonic melopoeia, descending melodies and the parlando tempo (ex. 1). In the repertoires of older Hungarians only a handful of tunes revealed such features. These characteristics can also be found in the repertoires of the linguistically and ethnically related Finno-Ugric Cheremis and Turco-Bulgar Chuvash people. The lyrics of ex.1 can be translated as

The wind of Mátra blows and howls
My shirt and trousers are fluttering with it
It got my hat also
Thrown in to the river Tisza by the tartar.

New-style songs (which constitute about 35% of the Hungarian American material recorded in Cleveland) developed under the influence of Western musical trends from the 17th century onwards (ex.2). Their tonalities are heptatonic, with arched melodies and the most common forms being AA5BA (where A5 is transposed a 5th higher), ABBA and ABCA. Old-style tunes are

characterized by ornamentation and free narrative, whereas new-style songs lend themselves to group singing. The lyrics in ex.2 can be translated as

It is evening, the clock has struck 8,
Who is singing in the village so late?
I am singing, for I cannot sleep,
My heart is tormented by love.

Many 19th-century popular art songs were composed by dilettante musicians, who intended to imitate traditional songs and to create a repertory of tunes in 'Hungarian style' for a new urban population (ex.3). This corpus was popularized by Gypsy musicians and theatrical groups and was widely diffused by oral circulation. The popular art songs reflect an urban middle-class mentality: the lyrics are sentimental and at times gloomy. The lyrics in ex.3 read

Forest, forest, deep forest, oh, how difficult it is to walk!
How difficult to wait for the girl's love,
Her love is hidden like the flower of the forest,
Leaving the boy in love sighing after her.

Long stanzas with lines of up to 25 syllables are set to melodies in minor keys spiced with augmented 2nds; frequent chromatic notes and large leaps indicate their instrumental origin.

Older Hungarian Americans of the World War I era cultivated forms of music that dominated the Hungarian musical scene at the turn of the 19th century. Unlike the old immigrants in Cleveland, whose society was homogeneous, more recent immigrants in the Passaic and neighbouring communities included several social groups: the 'old timers', the first American-born generation, together with immigrants of the 1930s; 'displaced persons' who left Hungary after World War II and came to the USA after years of detention in Austrian and German camps; refugees after the 1956 uprising; children of displaced persons, raised in camps outside Hungary; and children of immigrants born in America. Members of these groups had different personal histories, experiences of immigration, education and exposure to Hungarian music.

Community musical activities include church and civic choirs; the latter, coached by professional musicians, sing traditional songs in arrangements by Ádám, Kodály, Bartók and others. Community events feature one or more singing groups. Picnics held on holidays such as Independence Day and St Stephen's Day (20 August), banquets honouring community leaders and church fairs provide opportunities for music. Choirs have exchange programmes with other choruses; they also appear at national traditional music festivals, state and county fairs, spring festivals and museum presentations.

The various Hungarian American social groups have different concepts of what constitutes Hungarian music. The oldest generation prefers to sing the so-called 'Magyar songs', a mixed category of pseudo-traditional song, popular art songs and Gypsy tunes; men sing mostly new-style traditional songs and soldiers' songs, and the women sing mostly songs learnt in choir practices. Although the descendants of immigrants have never heard the

songs in their native setting, there is a wish to revive their heritage and learn the repertory of their forebears from recordings and published collections.

Children of Hungarian immigrants learn game songs, holiday songs, marching songs and other songs in Sunday school and Boy and Girl Scout groups. During the Christmas season they perform a nativity play that begins with magical incantations, the so-called *regös*-songs, which confer good luck on the house where they are sung.

USA, §II, 1(iii): Traditional music: European American: Eastern

(h) Polish.

While there have been periodic small waves of political immigrants from Poland to the USA since the Revolutionary War, it was the economic conditions in Poland in the late 19th century and early 20th that brought most Poles to the USA. Immigrants came from all regions of Poland, which was at that time partitioned into areas of Prussian, Austro-Hungarian and Russian occupation. Poland gained independence in 1918, and until World War II, cultural exchange between Poland and Polish Americans flourished. After World War II, the communist party in Poland and restrictive USA immigration laws curtailed cultural exchange, but the situation improved in the 1960s, and especially since 1989 when the Solidarity party gained power in Poland.

The imported folksong tradition, which includes songs of love and courtship, rural life, war and military life, and some ballads of the pan-European tradition, survives in the memories of the bilingual first generation of Polish Americans but has not been passed on to the second, American-born generation. The exceptions are wedding songs, especially those connected with the bridal capping ceremony (*oczepiny*), the Christmas and Easter carols (*kolędy*; the texts of both types of song are provided with English translations to wedding guests or church-goers), and folksongs from the Podhale region.

The songs of immigrant folk composers are stylistically indistinguishable from the old-country songs and are firmly entrenched in the folksong repertory. These composed folksongs speak of the separation from loved ones in Poland and the difficult adjustment to urban factory life. The tradition of composing new songs in folksong style has been fostered from the 1920s by music publishers and promoters such as Alvin Sajewski, Louis Vitak, Joseph Elsnic and Walter Dana.

The persistence and development of instrumental folk music owes much to the American recording industry. Between 1915 and 1933 Victor and Columbia Records tapped the burgeoning market for Polish folk music. All the major folkdances of turn-of-the-century Poland are represented in the catalogues and recordings of this era. From these recordings something of the process of change in the Polish American repertory can be learnt. Some dance genres disappeared as their musical characteristics blended with those of more popular dances; for example, the *kujawiak* and the mazurka eventually vanished as the *walc* (waltz) and the *oberek* gained precedence. The music of the *krakowiak* folkdance became indistinguishable from that of the Bohemian polka, another folkdance in 2/4.

The [Polka](#) is a symbol of Polish American identity, especially among pre-World War II immigrants and their descendants. Originating in what is now the

Czech Republic, the polka quickly became a popular ballroom and salon dance throughout Europe and the USA in the mid-19th century. Polish immigrants brought two styles of polka that were popular in Poland at the end of the 19th century: urban polka played by schooled musicians, and rural folk polka played by small string ensembles, often with a clarinet doubling the violin in unison or heterophony. The first urban polkas were recorded in New York in 1915; rural polka styles were recorded about ten years later. Between 1935 and 1965 the urban polka became an acculturated form, incorporating elements of jazz (1930s), American popular song (1940s) and Latin American music (1950s). Urban-style polka bands were often modelled after big bands. Popular in Chicago from the 1920s, the folk style was revitalized in the late 1940s by composer Walter 'Li'l Wally' Jagiello, who combined the asymmetrical phrasing and melodic characteristics of Polish folksong, *krakowiak* syncopation and an improvisational performing style. By the 1960s the 'Chicago style' usurped the popularity of the eastern urban style. In postwar Poland the polka lost much of its popularity, making polka increasingly a distinctive Polish American phenomenon. This development is reflected in the shift from predominantly Polish-language texts in the 1950s recordings to at least half English-language recordings by the 1980s.

The tradition of Polish choral groups was brought to the USA in the late 19th century by immigrants from the Prussian-governed area of western Poland known as Poznań, where choral groups were a response to Bismarck's political suppression of Polish culture. With the goals of preserving and promoting Polish culture, identity and patriotism in the USA, immigrants established the Polish Singers Alliance of America in 1888. A few choirs in the Alliance are associated with Polish American parishes, though most are independent; one, the Lira Singers of Chicago, has achieved professional status. The repertoire, including Polish art music, patriotic songs, *kolędy*, sacred music and arrangements of Polish folksongs, is almost entirely from Polish sources and sung in Polish, with the exception of religious works in Latin. There is no large movement towards new Polish American compositions. In addition to choir conventions, the ensembles perform in churches and concert halls, at Polish community events, to commemorate significant dates in Polish history and to represent the Polish community at ethnic festivals.

Polish dance troupes in the USA also strive to promote Polish culture and patriotism, but they differ from Polish choirs in their focus on folk culture instead of classical and religious works. Like the choral groups, many dance troupes are sponsored by Polish American fraternal organizations, parishes and Saturday schools. Dance troupes emerged in cities with large Polish populations between the wars and increased in number after World War II. Most troupes are informal and serve the purpose of teaching Polish heritage and culture, but some imitate amateur and professional troupes promoted in Poland by the postwar communist government, when many original contexts for folkdance were being lost as the country became industrialized. Post-Stalinist reforms in Poland created greater opportunities for cultural exchange with the USA in the 1960s, including the possibility for dance troupes to travel to Poland for festivals. The Polish Folk Dancers Association of America was created in 1983. Most troupes use recorded music for rehearsals and performances, though some manage to maintain small instrumental ensembles.

Regional character is waning in most Polish American music, with the dramatic exception of *góral ska* (mountain) music from the rugged Podhale (piedmont) region of the Tatra Mountains in southern Poland (see also [Poland, §II, 8](#)). With the aid of a strong social and cultural organization called Związek Podhalański (Podhale Association), established in Poland in 1904 and with branches in the USA from 1929, immigrants from Podhale remain closely linked with their region of origin in Poland. The first commercial recordings of *góral ska* music were made in 1927 in Chicago and featured the violin playing of Karol Stoch, a recent immigrant from Podhale and future leader in Związek Podhalański. Music from Podhale features unaccompanied polyphonic free-rhythm singing, and duple-metre singing and dancing accompanied by small ensembles of fiddles (see fig.14). The repertory, characterized by predominantly descending melodic shapes frequently emphasizing the augmented fourth scale degree, is distinct from the rest of Poland and is linked melodically with music from south and east in what is now Slovakia, Ukraine and Romania. The dance includes two primary categories: *po góralsku* (in the mountaineer manner) danced by a single male/female couple, and *zbońicki* (robbers) danced in a circle by men. The largest concentration of immigrants from Podhale reside in and around Chicago, where numerous ensembles provide music for weddings, christenings, festivals and other events.

[USA, §II, 1\(iii\): Traditional music: European American: Eastern](#)

(i) Romanian.

Romanians came to the USA in the late 19th century and early 20th, mainly from villages in the Romanian linguistic and cultural regions of the old Austro-Hungarian Empire: Banat, Bukovina and Transylvania (the provinces of present-day Romania north and west of the Carpathian Mountains). There was little immigration from the old Kingdom of Romania (the provinces of Moldavia and Wallachia), so there is limited influence on Romanian American music from these areas, except through Romani (Gypsy) sources. After World War I, immigration was more restricted and included more educated as well as urban Romanians.

Romanian American communities are based increasingly on formal religious and cultural organizations; the ethnic neighbourhood context of performance that preserved Old World regional styles and repertoires in the early decades of the 20th century is rapidly vanishing. After 1930 and especially after World War II, the regional distinctions in Romanian American music declined in favour of tunes and styles shared by groups in various American cities such as Chicago, Detroit, Cleveland, Gary and East Chicago (Indiana), New York and Philadelphia.

Songs about immigration to the USA were composed by the earliest immigrants (c1890–1910). These followed the formulaic traditions of the *doină*, a quintessentially Romanian lyric vocal genre that epitomizes profound feelings of longing and melancholy. Adapted to the experience of immigration, these songs were often bitter commentaries on the bleak and lonely conditions in the USA and the delusive promise of riches; a nostalgia for home was central. The best-known such song was *Doină din America* ('Lament from America'). Still found in folksong repertoires in parts of

Transylvania, they were not transmitted beyond the first immigrant generation.

A more enduring tradition is the singing of *colinde* (Christmas carols). Starting about six weeks before Christmas the congregations of Romanian Orthodox and Byzantine Rite Catholic churches sing *colinde* at the Sunday service. The churches have groups of *colindători* (carollers), who, from Christmas Eve, visit the houses of parishioners. In Romanian villages *colindători* are always young men and boys, but in the USA the groups are not limited by age or sex. The *colindători* are invited inside to sing and are offered refreshments. The host is expected to make a donation to the carollers, who in turn give the money to the parish; this custom is an American innovation. The songs most commonly sung are *colinde* that are not limited to local village distribution in Romania. *Trei pastori* ('Three Shepherds'), *O ce veste* ('Oh, What News'), and *Florile dalbe* ('White Flowers') are the three most popular songs learnt by the American-born. There are regional variations of these songs, but the carollers usually practise in advance to standardize the texts. Although third-generation Romanian Americans learn the words phonetically and often do not know their meaning, many are proud to carry on an ancient tradition that symbolizes their ethnicity. Increasingly song texts have become fixed through the use of song sheets or homemade song booklets.

The most persistent and characteristic traditional genre maintained by Romanian Americans is dance music. Romanian Americans as well as Serbians, Macedonians and other eastern and Balkan groups play Romanian dance music as part of their mixed repertory for weddings and other festive occasions. Romanian dance music has been adapted to the new environment, and manufactured brass and woodwind instruments (e.g. clarinet, *taragot*) have replaced traditional handmade folk instruments. Other popular instruments include violin, accordion and cimbalom (associated frequently with Romani musicians). Different regional dance styles predominate in different American cities: Romanian folkdancing in Cleveland is identified as Transylvanian; the Banat style is characteristic for Chicago, Detroit, Gary and East Chicago. In the 1920s Romanian and Gypsy orchestras recorded popular dance tunes on the Victor and Columbia labels with titles such as *Memorii din Banat* ('Memories from the Banat') and *Învârtita de la Chicago* ('Învârtita from Chicago') by Joan Hategan's Orchestra, which reflected ethnic sensitivity to Old World tunes. George Radu was one of the most popular Romanian musicians among Romanian Americans before World War II, recording such favourites as *Doină din America* (with Nicu Hanzi's Orchestra) and *Doină din Seliște* ('Lament from Seliște', with Alex Fodor's Orchestra). Also at this time a number of professional musicians from Romania visited the USA and stayed, carving out significant careers as promoters of Romanian traditional dance and music (e.g. the Ionescu-Ardeal couple) and instrumentalists (e.g. Iancu Cârlig, a cimbalom player who performed at the New York World's Fair in 1939). In the 1950s and 60s, Larisa Lucaci (from Cleveland) also publicized Romanian folkdance and music widely. Some of the current musicians are more recent émigrés, including a number of professional Romani musicians (e.g. in Chicago and New York).

Although some folkdance groups, such as the Șezătoare group (founded in Cleveland in 1959 by Nicolae Smărăndescu to foster and preserve Romanian

folksong and dance), try to maintain an authentic Old World style, most Romanian American dances are acculturated. The accommodation of dance styles originally resulted from the efforts of immigrants from different parts of Romania to adapt to each other. Now most original steps have been forgotten and the dances have been greatly simplified. The dances most frequently performed are the simplest ones, such as the *horă* (the basic circle dance of Romania and other parts of eastern Europe) and the *sîrbă*, or snake dance, performed in a long winding line with the arms of each dancer placed on the shoulders of those on either side; both are staples at weddings. The *sîrbă* is sometimes still accompanied by *strigături* or traditional shouts. The *învârtită* and *hațegană*, originally from Transylvania, are more complex couple dances; an American variant of the *învârtită* – danced in a circle – is common at weddings. Originally a ritual dance of fertility and healing performed exclusively by men, the *căluș* or *călușer* (leaping horse) became, among early 20th-century Romanian Americans, a virtuoso dance of performance, often in competitions. In modern times, it is performed by both men and women.

USA, §II, 1(iii): Traditional music: European American: Eastern

(j) Russian.

The first Russian explorers landed in north-western Alaska in 1741. In 1794 Orthodox missionaries began work among the native peoples, and by 1861 about 12,000 Aleuts, Tlingits and Eskimos had converted to Russian Orthodoxy. The church music of these early Russian immigrants was a blend of medieval *znamenniy* chants and 18th-century Western European musical styles. Although the connections between Russian and Amerindian musics have not been studied in depth, some scholars believe that multi-voice religious chants still sung among the Tlingits are the remnants of Russian Orthodox *a cappella* choral singing.

Since the 1880s, when mass immigration began, more than 750,000 people of Russian ancestry have settled in the USA. Each of the many ideological, social, religious, linguistic and ethnic Russian subgroups has contributed to the colourful mosaic of Russian American music. The Russian Orthodox Church of America has been a powerful influence for the expression of a unified Russian ethnicity; it has also provided advanced training for church musicians. The entire liturgy is still sung *a cappella* (no spoken words are allowed), in intricate polyphonic texture and with characteristic parts for low basses. The use of musical instruments, as objects of human artifice, is still forbidden in the Russian American church. The repertory includes multi-part arrangements of chants, old and new, and liturgical compositions by Russian composers of the 19th and 20th centuries.

Members of several religious minorities, most notably Old Believers and Molokans, immigrated to the USA as a result of persecution in Russia. Accustomed to living in opposition to main-stream society in closed small communities in Russia, many of them persistently maintain their religious, ethnic and cultural identities; they have learned to live in two worlds, the old and the new simultaneously, but without allowing their complete merging. The Old Believers, who split from mainstream Russian Orthodoxy in the 1650s, preserved the repertory of monophonic *znamenniy* chants (see [Russian and Slavonic church music, §2](#)) sung *a cappella*, as well as knowledge of musical notation by Russian neumes called *kryuki*. First arriving in the USA in the

1880s, Old Believers scattered throughout New York, New Jersey, south-western Pennsylvania and Michigan, eventually forming a closely knit community in Erie; they spoke Russian at home and maintained traditional dietary customs. Their secular singing included village wedding songs, laments, lullabies, ballads and urban romances, all sung *a cappella*; only dance-songs and *chastushki* (see below) could be accompanied by instruments. The cultural separateness of these communities began to break down in the 1950s, and in 1978 one group of Old Believers in Erie, Pennsylvania, integrated English into church services by translating texts of prayers and chants; *znamenniy* melodies and *kryuki* notation were preserved intact. Another group of Old Believers who arrived in Oregon in the 1960s also preserved the entire *znamenniy* repertory. Although it is taught by means of *kryuki* notation, the performance tradition is largely transmitted orally. Oregon Old Believers continue to perform lullabies, game- and dance-songs, ballads and other genres of Russian rural folksong. Traditional wedding songs and laments are still part of the wedding ceremony.

Unlike the Old Believers, the Molokans broke completely with the Russian Orthodox Church. Molokanism rejected all visual attributes of Orthodox liturgy; consequently, verbal and non-verbal forms of sound assumed some of the functions and energy that flowed through other channels of the Orthodox service. A prominent feature of Molokan *sobraniye* (communal worship) is psalms and songs sung *a cappella* by the entire congregation and led by specially trained singers. Psalms and songs are also sung at home on social occasions and during ritual celebrations associated with the benediction of children, weddings, funerals, memorials, house-warmings and religious holidays. The repertory of the Molokans in the USA consists of several hundred psalms and spiritual songs. Adult Molokans are not supposed to sing anything else. Before marriage, they can take part in secular singing and dancing together with non-Molokan youth, but they are expected to refrain from these activities after marriage. In reality, however, the secular repertory of adult Molokans ranges from Russian folksong to operatic arias and American popular music.

Religious singing is an essential factor of Molokan self-identification. The names of the creators of songs and psalms are never printed in Molokan songbooks: being both a manifestation and the source of the communal spiritual power, each composition belongs to the entire community. The repertory is maintained by individual training and *spevki* ('singing classes' led by experienced singers), participation in which is expected from young members of the church. Molokan singing employs a combination of oral and written forms. The melodies are transmitted orally from generation to generation; they are either 'worked out' (composed) by an individual singer, usually male for psalms, or 'given' by the Spirit. Depending on the local school, psalms are sung in unison (in two, three or sometimes four octaves) or in parts; the melody is often in the middle, surrounded by melodic counterpoints in the lower and upper registers or by heterophonic versions of the same melody. Any passage from the Bible can be used in psalms. A short segment is first read aloud and then lined out (see [Lining out](#)) to a melody. Psalm melodies are highly melismatic, use asymmetrical phrases and, in general, are similar to *protyazhnaya* songs (see [Russian federation](#), §I, 1(v)).

Although traditional psalm melodies are constantly undergoing changes, entirely new melodies are no longer composed. However, spiritual songs, set to rhymed poems, are still being created. Unlike psalms, song melodies are syllabic and usually symmetrical in structure. Connections with melodies of old Russian village ballads, dance, love and soldier songs, as well as songs of other sects, are easily traceable. Songs from Soviet films and American popular songs have also left their marks on Molokan music; some are used in their entirety with new texts (*Korobochka*, *Kogda b imel zlatiye gorī*, *Na zakate khodit paren'*, *Amazing grace*, *The Last Rose of Summer*, *Clementine* and *Red River Valley* are examples). Emigré culture can often be characterized as operating between two poles: memory and adaptation. Among Molokans, traditional melodies of psalms and newly composed songs fill in the continuum. Although Molokan communities in the USA are quite different from those of Old Believers, they too have started to accept the use of English during *sobraniye*.

Outside of religious practices, popular repertoires in many urban Russian American communities include late 19th-century romances and ballads, Ukrainian, Gypsy and Jewish entertainment music, and poems composed as songs by favourite contemporary poets (Vladimir Vísotsky, Bulat Okudzhava, Aleksander Galich). This music is commonly performed in Russian restaurants and clubs and has been extensively recorded. A genre of traditional folk music that survived in both urban and rural communities is *chastushka* (from the adjective *chastīy* 'quick'). These songs consist of short, single-stanza rhymed couplets and are usually sung to dance. *Chastushka* texts are often extemporized and reflect current local events and concerns. One of the few genres of Russian folksong that can be performed with instrumental accompaniment, they are sung with balalaika or, when available, *garmoshka* (a type of button accordion), and are easily adaptable to any other instrument at hand. Other genres of traditional village folksong have been preserved only in isolated Russian American communities. In the late 20th century, however, there was a revival of Russian folk music in new forms. Instrumental ensembles and orchestras (comprising different sizes and combinations of balalaika, *domra*, mandolin, accordion and string instruments) have attracted performers from Russian American and other multi-ethnic communities. Arrangements of folksongs also became popular among pop and rock ensembles of younger Russian Americans. After the collapse of the Soviet Union, Russian American communities in larger metropolitan areas such as New York, Chicago, Philadelphia and Los Angeles sponsored tours of popular Russian singers. Village performers from Russia have performed in the USA under the auspices of American government agencies, private companies and educational institutions.

USA, §II, 1(iii): Traditional music: European American: Eastern

(k) South Slavic.

Introduction. Although South Slavic immigration may have begun as early as the 17th century and continues to the present day, most immigrants from the lands of the former Yugoslavia left to escape economic hardship during the mass migration of 1880–1910. Most were peasants from the Austro-Hungarian territories of Slovenia, Croatia, Bosnia and Hercegovina, and to a lesser extent from Serbia, Montenegro and Macedonia (which were under the control of the Ottoman Empire). By the turn of the 20th century, the principal

communities had been formed (mostly in mining and manufacturing areas), and religious and social institutions – churches, fraternal organizations, newspapers and cultural organizations – had been established. It is estimated that between 1.5 and 2 million people of South Slavic descent live in North America.

A number of traditional contexts for music were transplanted to North America, including weddings, dances, informal home gatherings and the *slava* (family religious observance). New contexts include amateur singing societies, certain church services, *bećar* gatherings (see below), commercial recordings and public performances. The last is a particularly conspicuous part of Slavic American culture, as hundreds of groups dressed in traditional costumes perform regional songs and dances to the accompaniment of native instruments. Excellent relations between these groups and the government-sponsored *matice iseljenike* (immigrant societies) of the several former Yugoslav republics ensure continuing contact with the native cultures. In presenting traditional culture, transformed for the concert stage, Slavic American performing groups re-create and identify with an ethnic milieu in which they no longer live; contemporary Slavic American immigrant folklore, however, is generally not represented on stage.

Despite the enormous diversity of regional styles in South Slavic traditional music, the Slavic American immigrant repertoires comprise somewhat homogenized musical styles. Vocal music, the largest part of the repertoire, generally has rounded strophic forms, diatonic intervals and a manner of performance based to a large extent on evolving popular music styles in the home areas. This style was doubtless influenced by the presence of foreign élites (Austrian, Italian and Hungarian) in southern Slav cities at the time of the mass migration. Instrumental music, principally for dancing, also reflects these influences; the most common dance forms are waltzes and polkas, and Western instruments such as accordion, violin, guitar and wind instruments are more frequently played than traditional instruments. Nonetheless, distinctive regional hybrid styles may be found in Slavic American communities.

Slovenian. Americans of Slovene descent number some 350,000 individuals. As Slovenia is bordered by Austria and Alpine Italy, Slovenian folk music has an Alpine flavour that has been retained in the USA. Strophic forms, triadic harmonies and partsinging characterize the vocal music, whereas instrumental music follows the models of Alpine polkas and waltzes. Slovenian Americans such as Frank Yankovich have been in the forefront of the pan-ethnic polka movement in the Midwest, which created a hybrid American-style polka and waltz repertoire. This style has been adapted to liturgical use in the so-called 'polka mass' shared by Slovenes, Croats, Poles and other eastern European Catholics. Yankovich's ensemble includes accordion, banjo, double bass, drums and voices, with woodwind and brass instruments sometimes added. While the conventional chromatic accordion continues to be the most popular Slovenian instrument, there has been a revival in recent years of 'button-box' orchestras, ensembles of diatonic button accordions.

Macedonian. Americans of Macedonian origin are thought to number some 60,000 individuals; many identify themselves as Bulgarians, and their culture

has much in common with that of Bulgaria. They arrived later and in smaller numbers than other South Slavs and have not established cultural institutions to the same extent. Their music is taken largely from commercial sources in the Former Yugoslav Republic of Macedonia, and at Macedonian American gatherings traditional and modern songs, as well as a few Macedonian and Serbian dances, may be heard. Because of additive rhythms and scales with augmented intervals (the latter a legacy of Turkish occupation), Macedonian songs are considered somewhat exotic and oriental by other Slavic Americans and are very popular at their gatherings. As in other Slavic American groups, accordion and clarinet are prominent in dance and vocal accompaniment, and are sometimes augmented by guitar, double bass, *tarabuka* goblet drum or *tapan* double-headed bass drum (see also §(d) above).

Bosnians, Croatians, Serbians. Serbo-Croatian-speaking Americans and their descendants number some 600,000–1,000,000 Croats and 250,000–400,000 Serbs (including Montenegrins). The Bosnian Muslim population has swollen to an estimated 100,000 following the Yugoslav wars of the 1990s, and Bosnians (including Bosnian Croats and Serbs) who might formerly have associated with other South Slavic groups are now forming their own communities. Four distinct musical style areas are included in the Croatian and Serbian regions of the former Yugoslavia, and isolated examples from some of these styles may be found in a few American communities: *ojkanje* (non-tempered diaphonic song form) among highland Croats and Bosnians, *sevdalinke* (Turkish-influenced love songs) among Bosnian Muslims, the playing of chromatic polyphony on *sopila* (oboes) among northern Adriatic Croats, *linđo* dancing to rhymed calls and *ljerica* (three-string fiddle) accompaniment among Dalmatians, and the performance of epic songs accompanied by the *gusle* (one-string fiddle) mostly among Serbs. However, these styles have generally not been transmitted to the second and subsequent generations and hence have not contributed to a Slavic American style. Rather, a hybrid song repertory is shared by many Croats and Serbs and has been passed to second, third and in some cases fourth generations. It consists of rural songs of a more recent style, urban songs composed on rural models and foreign song styles (mostly Austrian, Italian, Hungarian and to some degree Turkish) adapted to Serbo-Croatian texts. Such a homogenization of styles is probably due to several factors: the long association and common experiences of different Serbo-Croatian-speaking nationalities in North America, a pan-Slavic trend already current in the South Slavic region in the late 19th century, and (despite the frequent use of accordions and other instruments) the general preference of American Croats and Serbs for the *tambura* instrumental medium.

Tambura refers to a family of long-necked plucked lutes, of Turkish origin, found throughout the Balkans. By the time of the mass migration, the simple, hand-hewn instruments had been pressed into the service of southern Slav nationalists as a symbol of cultural unity and had been modified to serve in a European-influenced string ensemble. By the 1890s *tambura* instruments had arrived and were being manufactured in North America; this industry continues to flourish. *Tambura* instruments and ensembles rapidly spread throughout the USA and Canada, a movement aided by appearances in vaudeville of *tambura* musicians, recordings in Serbo-Croatian, and teachers

and arrangers such as Paul Perman, John Rozgaj, Rudolph Crnkovic and the Crlenica Brothers.

Three trends in American *tambura* music may be discerned, parallel to those in the former Yugoslavia. The first is a cultivated tradition whose adherents seek to legitimize *tambura* as a progressive cultural activity through an emphasis on musical literacy, trained musicianship, concert performances and a semi-classical repertory. Its most prominent representative is Walter Kolar, who as director of the Duquesne University Tamburitians and Junior Tamburitians, has established the model for Slavic American folklore groups and *tambura* music education. The second, often known as *bećar* ('young rake') music, derives from rural traditions emphasizing orally acquired repertory and technique, small ensembles and an informal celebratory atmosphere. Dave Zupkovich and Marty Kapugi are important *bećar* figures; some groups, such as the respected Popovich Brothers Orchestra, are equally comfortable in concert and *bećar* environments. *Bećar* ensembles also play for dances, which in addition to waltzes and polkas include many *kolo* (circle) and other southern Slav dances.

The third trend is the result of recent political developments. Since World War II, and particularly since the Yugoslav wars, the hybrid nature of the Croatian-Serbian musical culture has been weakened by political and religious disputes and by the increasing preference of all Slavic Americans for artists and recordings of their own ethnicity. This has led to a keen awareness in both Croatian and Serbian communities of the distinction between American and European Slavic traditions. Although each tradition has its partisans, the American hybrids are increasingly the province of the older generations, while younger generations espouse ethnic musical monocultures. As *tambura* is coming to be accepted in the former Yugoslav republics as an expressly Croatian musical form, and American *tambura* music is dominated by younger Croatian *tambura* musicians such as Jerry Grcevic and the Slanina ('bacon') Orchestra, who are actively engaged with contemporary Croatian *tambura* music and its incorporation of international popular styles. Younger Serbian and other Slavic Americans, to the extent that they honour a musical-cultural heritage, do so within their own ethnic groups and in general eschew *tambura* music. At the end of the 20th century the established Slavic American cultural institutions and expressive forms were undergoing a fundamental transition.

USA, §II, 1(iii): Traditional music: European American: Eastern

(I) Ukrainian.

The large numbers of immigrants from the Ukraine who settled in the industrial northeastern USA during the 19th century brought with them a rich heritage of village music-making, which was eventually changed and adapted to the New World setting. Much of the traditional folksong corpus died out, but some songs and instrumental music associated with weddings have lingered on, providing support for the communities' growing sense of ethnic identity. The introduction of sound recordings and ethnic radio programmes in the early decades of the 20th century helped to maintain the group's folk-music legacy, albeit in a greatly reduced form.

Choral singing, secular and religious, has become the most characteristic medium for Ukrainian music in the USA. Church cantors were at first especially important; later, choral masters such as Alexander Antonovych

Koshyts (1875–1944) helped to develop the art among Ukrainian American communities from the 1920s onwards. After World War II a new wave of Ukrainian immigrants, including many professional musicians trained in the Ukraine, arrived in the USA as political refugees, and their presence helped to reinforce this trend and enrich Ukrainian American music. Soon after the war the Bandurist Male Choir of Detroit was formed under the direction of Volodymyr Bozhyk and Hryhory Kytasty. By 1959 the Association of Ukrainian Choirs of America was formed in New York.

Ukrainian musical plays and operettas, since the first production in New York in 1907, have been revived from time to time for both stage and screen; these include such popular pieces from the traditional repertory as *Natalka Poltavka*, *Cossack Beyond the Danube* and *Marusia*. Workshops stressing instrumental performance have been held to teach the rudiments of making and playing the *bandura* (psaltery), the national folk instrument of the Ukraine.

Efforts to provide a base for the Ukrainian community's musical activities in the USA include the founding of a short-lived Ukrainian Conservatory of Music in New York in 1924 by one of the pioneer figures of Ukrainian American music, Mykhailo Hayvoronsky (1892–1949). In 1952 the Ukrainian Music Institute was established in New York; founded by Roman Sawycky (1907–60), it soon grew into a network of 14 branches, with 50 teachers and 400 students, from Buffalo, New York, to Washington, DC.

USA, §II: Traditional music

2. Black American.

African American musics consist of individual and group, and oral and written forms of expression. The various genres that comprise this tradition are associated with specific historical periods, social contexts and functions. They also share a common core of aesthetic qualities of African origin that positions black American music within an African cultural continuum. Black Americans resisted cultural imperialism of the larger society by maintaining fundamental ideals from the past. During the era of slavery, they adapted to and survived their oppressive existence by preserving existing and creating new musical forms from African traditions, and they brought relevance to European musical traditions by reshaping them to conform to African aesthetic ideals. After emancipation, they transformed oral forms into written traditions, folk idioms into concert and urban styles, and secular and sacred traditions into hybrid forms of expression.

(i) African cultural traditions and musical aesthetics.

(ii) Secular and sacred textual themes.

(iii) The fusion of oral and written traditions.

(iv) Secular-sacred musical interactions in the 20th century.

USA, §II, 2: Traditional music: African-American

(i) African cultural traditions and musical aesthetics.

When Africans were transplanted to the New World as slaves, they continued to engage in cultural traditions of African origin. Missionaries, slaveholders and other observers from the 17th–19th centuries noted that music was central to these traditions and that instrumental music, song, and dance or some form of bodily movement accompanied a range of ritualized events

such as religious ceremonies, festivals and holiday celebrations, as well as work, recreational and social activities.

Descriptions of these African and American activities reveal that shared approaches to music-making and common aesthetic features link black musical events on to the two continents. Even though music is performed by individuals, musical events are generally organized as communal, celebratory and social occasions in which everyone participates freely without distinctions made between performer and audience. The musical event itself and the spontaneous and interactive involvement of the entire community dictate musical content, aesthetic priorities and structural components as evidenced in the text, vocal style and the prominence of repetitive chorus and call-and-response structures. In the case of the latter, the leader improvises the text and melody to which the chorus responds with a short repetitive phrase. Within the chorus section, individuals may make slight changes in the pitch and rhythm. Singers also employ vocal qualities ranging from raspy, guttural, strained and nasal to percussive, and their vocal interpretations weave groans, screams, grunts, cries, moans, whines and other interjections into melodies.

European observers responded negatively to the spontaneous quality and other features of musical performances by slaves. They described the singing as wild, crude, artless, barbaric and a mixture of 'yells and screeches', 'boisterous outbursts' and 'nonsensical chants and catches'. According to Francis Bebey (1975, p.1145), 'the objective of African music is not necessarily to produce sounds agreeable to the ear but to translate everyday experiences into living sound. The musician wisely avoids using beauty as his criterion because no criterion could be more arbitrary'. Instead, musicians use a criterion based on the function of music to accompany dance and a variety of activities such as work, religious, ceremonial, social and recreational events.

Dance and movement are intrinsic to African and African-derived musical expressions. European clergy were critical of this practice among slaves, interpreting it as pagan and contrary to European cultural and Christian traditions. The clergy simply were unable to relate to the dance aesthetic, the percussive sound qualities and polyrhythmic structures produced by the instruments that accompany dancing. African-derived dance styles emphasize exaggerated arm, shoulder, hip and leg movement, in contrast to the more sedate nature of European dance styles that centre around a straight and stiff posture. These aesthetic differences led to African dance styles being labelled by the clergy and other European observers as primitive, wild and vulgar.

To discourage and replace these 'sinful' dances and 'secular' musical events in America with sanctioned European activities, missionaries began to organize proselytizing campaigns in the 18th century in northern colonies. Despite the conversion of some slaves and free blacks, the clergy's initial effort was largely unsuccessful. However, the Great Revival Movement mounted a century later in the South resulted in the conversion of large groups of slaves, who were attracted to the emotional aspect of the camp meetings associated with this movement. As Christians, the majority of slaves and free blacks relinquished neither their African religious beliefs nor cultural

traditions. They resisted European cultural conformity by transforming Christian worship services into an African-styled ritual, developing the Protestant repertory into an African American tradition and reinterpreting biblical teaching through both an African world-view and their experiences as slaves.

When slaves and free blacks attended camp meetings and later conducted their own religious services, they changed the character of the ritual by freely interjecting verbal ('Yes, Glory', 'Lord! sweet Lord', 'Hallelujah', 'Oh, Lord' and 'Ha! ha!') and physical responses such as tossing heads, waving and clapping hands and stomping feet throughout the sermon. They also created improvised songs accompanied by bodily movement and a religious dance known as the 'shout'. The white clergy disapproved of these unorthodox practices and expressed concern about the slaves' practice of transforming psalms and hymns into African-styled songs. Henry Russell, a British musician who visited a black church in Vicksburg, MS, in the 1830s observed that

When the minister gave out his own version of the Psalm, the choir commenced singing so rapidly that the original tune absolutely ceased to exist – in fact, the fine old psalm tune became thoroughly transformed into a kind of negro melody; and so sudden was the transformation, by accelerating the time, for a moment, I fancied that not only the choir but the little congregation intended to get up a dance as part of the service (Russell, 1895, p.85).

Paul Svinin, a Russian visitor to a black church in Philadelphia in 1811 described the transformation process:

At the end of every psalm, the entire congregation, men and women alike, sang verses in a loud, shrill monotone. This lasted about an hour. [They later] began chanting psalms in chorus, the men and women alternating, a procedure which lasted some twenty minutes (Svinin, 1930, p.20).

Elizabeth Kilham, a white school teacher in the South after the Civil War, witnessed this process applied to a hymn and concluded that 'Watts and Newton would never recognize their productions through the transformations they have undergone at the hands of their colored admirers' (Kilham, 1870, p.129). The slaves' reinterpreted versions of psalms and hymns resembled their communal compositions. Both are characterized by call-and-response structures, repetitive choruses, repetitive melodic phrases, melodic ornamentation (i.e. slides, slurs, bends, grunts and moans), rhythmic complexity and heterophonic singing. The distinctive body of music later became known as Negro folk spirituals.

When missionaries converted slaves into Christianity they anticipated the end of 'pagan' activities and assumed that psalm and hymn singing would replace the improvised songs associated with both religious and secular events. To this end, several whites reported that 'whenever the negroes become Christian, they give up dancing ... and employ their musical talents merely on psalms and hymns' (Epstein, 1977, p.11). The limited number of secular songs described in contemporary writings and included in collections of slave

songs suggests that most slaves did not sing secular songs after becoming Christians. But slaves and free blacks often did not sing secular songs in the presence of whites, since they were expected to sing only religious songs. In other instances, the overseer and masters requested slaves to sing their favourite songs, which often were from the slaves' sacred tradition. Despite the pressure to relinquish an African world-view and 'pagan' way of life, the majority of Christian slaves continued to define their cultural traditions from an African frame of reference. As such, they viewed their sacred and secular worlds as interconnected.

USA, §II, 2: Traditional music: African-American

(ii) Secular and sacred textual themes.

Churches became central to the lives of slaves as institutions with multiple functions. In addition to religious functions, they became temporary refuges from a cruel world and centres for unrestricted cultural and personal expression. Through song, slaves expressed religious beliefs, vented frustrations and responded to daily experience. The slaves' secular and sacred worlds became intertwined, as reported by the minister-abolitionist James McKim from Philadelphia, who noticed while travelling by boat to the Sea Islands of South Carolina in 1862 that the slave rowers sang only religious songs. When he asked about the origins of these songs, a rower responded: 'Dey make 'em, sah'. Further inquiry about how they were made led to the following explanation:

My master call me up and order me a short peck of corn and a hundred lash. My friends see it and is sorry for me. When dey come to de praise meeting dat night dey sing about it. Some's very good singers and know how; and dey work it in, work it in, you know; till dey git it right; and dat's de way.

He then sang the song created from the incident:

No more driver call for me (3x)
Many a thousand die!
No more peck of corn for me (3x)
Many a thousand die!
No more hundred lash for me (3x)
Many a thousand die!
(McKim, pp.58–9)

Descriptions of slave singing in other secular contexts, including field, industrial and transportation-related labour, domestic chores and leisure activities, reveal that some songs consist exclusively of either secular or religious texts, whereas others interweave the two, as the following example demonstrates:

It's a long John, it's a long John,
He's a long gone, he's a long gone,
Like a turkey through the corn, through the long corn,
Well, my John said, in the ten chap ten,
If a man die, he will live again,
Well, they crucified Jesus and they nailed him to the cross,

Sister Mary cried, my child is lost. ...
(Lomax, 19)

Secular songs not only facilitated work and the passing of time but also provided a forum for social commentary and criticism, as shown in the lyrics of the following song:

We raise the wheat, Dey gib us de corn;
We bake the bread, Dey gib us de crust;
We sif de meal, Dey gib us de huss;
We peel de meat, Dey gib us de skin;
And dat's de way, Dey take us in;
We skin de pot, Dey gib us de liquor,
And say dat's good enough for nigger.
(Levine, 1977, pp.2–3)

Slaves psychologically survived their inhumane treatment by relating their plight to that of Jesus and other scriptural figures who endured hardships and unwarranted situations. Biblical stories from the Old Testament and the Book of Revelations from the New Testament provided thematic material for some secular songs and the majority of folk spirituals. Slave songs recreated stories about the oppressed Hebrew people, the cruel Egyptians, the Red Sea and the land of Canaan to reflect their oppression, their treatment by whites and their desire for freedom. The stories about Daniel, Jacob, Moses, Gabriel, Jesus, Jonah, Paul, Silas, Mary and Martha provided them with the courage, strength and determination to endure worldly hardship with the promise of a better life in Heaven.

When Israel was in Egypt's land, let my people go.
Oppressed so hard they could not stand, let my people go.
Go down Moses, 'way down in Egypt land,
Tell ole Pharaoh, let my people go.
(*Songs of Zion*, 1981, p.112)

Folk spirituals also provided a forum for slaves to protest their bondage and criticize their masters: 'Befo' I'd be a slave, I'll be buried in my grave, An' go home to my Lord an' be free' (Southern, 1997, p.57).

A number of Negro spirituals include language coded with *double entendre*, whose meaning can only be understood if analyzed in the appropriate performance context. Slaves sang these songs to organize clandestine meetings and plan escapes for the thousands of slaves who found freedom in the North and in Canada:

Steal away, steal away, steal away to Jesus!
Steal away, steal away home, I ain't got long to stay here!
My Lord calls me, He calls me by the thunder;
The trumpet sounds within a my soul, I ain't got long to stay here.
(*Songs of Zion*, 1981, p.34)

The first line of the song text given above alerted slaves to the presence of the person who would lead them to freedom. The remaining text warned that the journey would begin immediately upon receiving a signal that the path

was clear. These and other texts were incomprehensible to whites who interpreted them as unintelligible and meaningless.

After slavery ended, *double entendre* remained a part of African American musical expression, providing options for black Americans to express their private thoughts freely in public space. During this time, the secular world became increasingly important in the lives of black Americans as, did the need for individual expression. Freedom presented new challenges for blacks, who struggled to establish new lives and cope with limited opportunities for economic independence and social advancement. In response, they created a new musical form called the **Blues**, through which they spoke frankly about the realities of everyday life. In blues songs emotional and sexual references were masked through the use of coded and/or metaphorical language. However, when protesting their treatment as workers and commenting on social inequalities, they did so in direct and overt ways. Even though the blues are associated with individual singers, their messages express the feelings and experiences shared by African Americans as a community.

USA, §II, 2: Traditional music: African-American

(iii) The fusion of oral and written traditions.

Emancipation provided blacks with a degree of freedom and mobility, yet they were expected to conform to the world-view and cultural standards of society at large. As a free people, according to W.E.B. DuBois (1989, p.3), African Americans were faced with the conflicts of their double identity, both American and African, with 'two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body'. The diverse ways in which African Americans sought to reconcile this dual cultural identity are manifested in the transformation of folk forms for the concert stage in the late 19th century and urban forms in the 20th century.

Following the Civil War, southern whites resisted all attempts to equip black Americans with the tools necessary for economic stability and social advancement. Conversely, northern abolitionists and religious organizations such as the American Missionary Association promoted education as the only viable solution for achieving social and racial equality in society. Committed to this mission, they established schools throughout the South and recruited teachers from the North, and in these schools, the teachers expected African-Americans to conform to Euro-American cultural models and ideals.

The teachers and administrators who established and taught in schools located in the Sea Islands off the coast of South Carolina reported that the children showed progress in learning the basic subjects and that they performed new songs with enthusiasm. However, their views differed about the ways in which these new songs and the general curriculum would affect indigenous cultural expressions. Some teachers expressed disappointment that the children continued to engage in past religious rituals and musical activities. Others predicted that the distinctive features and cultural forms of African American music would gradually disappear with the continued education of the current and subsequent generations. Still others were ambivalent about promoting cultural superiority at the risk of destroying the richness of African American culture.

Education did not destroy black American culture, but it became one of the many factors that would reshape and diversify it as the musical transformations and innovations that occurred on black American college campuses demonstrates. These schools exposed students to Euro-American cultural models and ideals, and many ultimately distanced themselves from folk spirituals, referring to them as undignified and primitive and opposing their inclusion in arranged forms in the repertory of African American college choirs. Nevertheless, through the initial efforts of the white choral instructors at Fisk University, Hampton Institute and other African American colleges, the Negro folk spiritual quickly became known and admired throughout the world as a concert form of black American artistic expression.

The concert versions of spirituals differed from folk styles in their development, function and performance aesthetic. Folk spirituals developed as a form of communal religious expression, and their performance was governed by the aesthetics of the African American oral tradition. Arranged versions, created by musicians trained in the European concert stage tradition, established African American music as a written tradition. As such, performers executed and interpreted written scores according to European aesthetic principles. Nevertheless, the arrangements preserved aspects of the original form through the use of call-and-response structures, syncopation, polyrhythms, melodic and textual repetition and linguistic dialect.

The transformation of folk spirituals into arranged versions mirrors cultural changes that took place in African American communities during the decades following the Civil War. Arranged versions embody the new experiences and imperatives of African Americans as well as their adoption of new attitudes, values and world-view. Despite the popularity of arranged spirituals, the core black American folk community did not relate to them, stating that the songs didn't sound 'right', that they were too 'pretty' and that choirs confused them with classical music. Differences in aesthetic ideals and musical expectations shaped this assessment. The emerging African American middle-class began to reshape aspects of and bring diversity to African American musical traditions, yet folk and new forms of cultural expression coexisted amid the two social classes.

The transformation of folk expressions into new written forms continued throughout the 20th century. The arranged spiritual developed when existing versions no longer operated effectively within a given context or when new values changed the significance of old traditions. When the original expressions no longer served their designated functions they became part of the historical legacy and were performed as such.

During the first four decades of the 20th century, millions of black Americans moved from rural to urban areas, where they faced unexpected discriminatory practices and a host of new problems. Many adapted to and endured life in the city by turning to African American churches for support, strength and guidance. Many urban dwellers were attracted to the Holiness Pentecostal church, whose doctrine emphasized sanctification on earth for believers. Its ritual resembled that of slaves and centred around the congregation; the musical repertory consisted of folk spirituals, spontaneously created songs in the style of folk spirituals and a new body of religious music written by an emerging group of Methodist and Baptist songwriters. The singing style

preserved all of the aesthetic features associated with the folk spiritual: improvised melodies, call-and-response structures, multi-layered rhythms, hand-clapping and foot-stamping.

Holiness Pentecostal congregations introduced two major innovations to the folk spiritual tradition: new textual themes and instrumental accompaniment. The new texts centred on the difficulties of living a Christian life and Christian-inspired solutions to worldly burdens. The new themes replaced the 'dying and going to Heaven' theme found in spirituals, thus capturing the urban experiences, new values, attitudes and world views of the city dwellers.

Holiness Pentecostal churches also brought an urban spirit and sound to the ritual by incorporating instruments from the secular world into the service. The various scriptures that instructed congregations to praise the Lord with instruments inspired this development. The musicians responded by bringing to church their guitars, drums, trombones, trumpets and saxophones among other secular instruments, which they played in improvised ragtime, jazz and blues styles. The addition of these instruments to accompany the singing and the introduction of new song texts transformed the folk spiritual into a new body of religious music known as folk gospel.

The development of gospel music as a written tradition paralleled the emergence of the folk gospel style (see [Gospel music, §II](#)). The Methodist minister [Charles Albert Tindley](#), created the prototype for this music during the first decade of the 20th century. Tindley's compositions, known as gospel-hymns, related scriptural themes to daily life experiences, combined the verse-structure from hymns with the verse-refrain structure of folk spirituals and retained the melodic and rhythmic features of the African American folk tradition. Tindley originally wrote these hymns in conjunction with his sermons, and they were performed within this context by him, his congregation and the seven-member all-male Tindley Gospel Singers. Tindley, as well as many gospel music composers that followed, did not read or write music; they used transcribers to translate their songs into a form of notation that performers interpreted by employing the conventions of oral tradition.

Tindley's compositions provided the foundation for an original form of gospel music created in the 1920s by [Thomas A. Dorsey](#), a trained musician and ragtime, blues and jazz performer. While Dorsey preserved in his songs the textual themes and African American vernacular features found in Tindley's model, he replaced many of the melodic, rhythmic, harmonic and structural features common to hymns with those from ragtime, blues and jazz. Adhering to the process of musical transmission in the African American tradition, Dorsey's scores provide only a skeletal outline of the basic melody, harmony and rhythm. Performers interpreted Dorsey's compositions using the oral method and performance aesthetic associated with black American vernacular traditions. In the process, they freely changed keys, substituted metres and improvised on the notated melody, harmony, rhythm and text. Gospel music is a fluid and changing tradition defined by a body of original compositions and a distinctive performance style.

The transformation of the folk blues into a written tradition followed a similar pattern of development, as did the Negro spiritual. Initially middle-class black American musicians with formal training distanced themselves from the blues,

which they viewed as 'primitive'. This perception began to change with the success of [W.C. Handy](#), an African American professional musician and bandleader, who was the first person to publish original blues compositions. Handy realized the commercial potential of the blues during a performance of his dance orchestra in a rural black Mississippi community in 1903, when his orchestra's repertory of arranged marches, light classics, polkas, schottisches, waltzes and other American popular forms failed to meet the expectations of the audience. At the request of the audience, a local three-member blues band substituted for Handy's orchestra. According to Handy, this group played songs on a battered guitar, mandolin and worn-out bass that were repetitive, monotonous and with no clear beginning or ending. Yet this blues band made more money in tips than his band made on contract. He concluded that an audience existed for this 'weird' music despite its need for 'polishing' (Handy, 1970, pp.80–81).

Inspired by this experience, Handy began a formal study of folk blues and wrote arrangements of this music and original compositions that employed the form, vocabulary, rhythms and text of the blues idiom. He claimed originality, emphasizing that his compositions were built upon, rather than constructed of the snatches, phrases and cries of specific folk blues songs. Handy's first composition, *Mister Crump* (1909), later published as *The Memphis Blues* (1912; fig.17), followed by *The St. Louis Blues* (1914) and *The Beale Street Blues* (1917), popularized the blues as a formal musical genre that crossed racial and class boundaries. These works quickly entered the repertory of brass, society dance and jazz bands, radio and symphony orchestras, vaudeville, Broadway, concert singers and professional choirs. Through such performances the blues acquired new forms, performance styles, and meanings.

After Handy introduced the blues to mainstream society, professional musicians of all races began writing, publishing and recording in the new blues style. In 1920, African American songwriter Perry Bradford convinced a record executive from Okeh Records to record one of his blues compositions, *That Thing Called Love* sung by Mamie Smith, a black American woman. Smith's vaudeville-influenced vocal style was diluted by the stilted instrumental accompaniment of white session musicians. However, Smith's subsequent recording of Bradford's *Crazy Blues* contained aesthetic qualities of the oral tradition. The accompanying African American jazz ensemble played from a head arrangement, bringing an element of spontaneity to the performance. *Crazy Blues* and subsequent vocal recordings of original blues compositions quickly established this new blues style as a viable commercial commodity. Even though its performance aesthetic differed from that associated with folk blues, it retained elements such as form, melodic and harmonic structures; rhythm from the blues idiom known as vaudeville blues binds this blues style to the larger African American musical tradition.

Black American instrumental forms followed developmental patterns similar to the vocal traditions. They were created as oral forms of expression, often within communal contexts. Later, they were transformed into a written tradition in which the performance aesthetic preserved many conventions of the oral tradition, as illustrated in the development of ragtime and jazz. [Ragtime](#), characterized by a syncopated melody played over a quarter (crotchet)- or eighth (quaver)-note bass pattern, evolved from instrumental

dance music of slaves. After the Civil War, it was first popularized in black communities as a style performed by African American brass bands and by itinerant pianists who improvised on folk and popular tunes in a highly rhythmic and syncopated manner. By the 1890s, ragtime referred to an original body of notated music written and arranged in this style. Performances of this music by black American composers and amateur musicians often differed from their Euro-American counterparts. The ragtime compositions of Scott Joplin, Jelly Roll Morton, Eubie Blake and Artie Matthews often employed the improvisatory style of the oral tradition, producing great melodic and rhythmic complexity. Conversely, Euro-American musicians played these compositions exactly as notated on the printed score. Thus interpretation of the written score is guided by sets of culturally determined aesthetic principles and musical ideals.

There are also differences in the construction, use and interpretation of the printed score in [Jazz](#), a tradition that also developed as a form of collective improvisation. Similar to the transformation of gospel and ragtime into written composition, some jazz styles became the music of composers and arrangers. As notated music, jazz arrangements became increasingly intricate and complex. Despite the availability of fully notated and arranged compositions, many African American jazz bands played primarily from head arrangements, skeletal notations of the melody, rhythm and harmonic changes. Even though oral forms of African American musics have been transformed into written traditions, performances of the music transcend the printed page and represent a continuation of aesthetic principles and musical conventions associated with oral tradition.

[USA, §II, 2: Traditional music: African-American](#)

(iv) Secular-sacred musical interactions in the 20th century.

The artificial boundaries that historically separated secular and sacred traditions in black American communities became virtually non-existent in the 20th century. The hybrid musical styles that developed from cross-fertilization of the sacred and secular traditions in the Holiness Pentecostal church invaded the secular realm through recordings and radio broadcasts beginning in the 1920s. The ragtime, jazz and blues influences on the gospel compositions of Thomas Dorsey eventually found a home in African American denominational churches after an initial rejection because of their 'secular' sound. In the 1940s and the decades that followed, the unique rhythms, melodies, harmonies, form and styles intermingled and were recycled. This process, which continues to the present, brought life to new black American popular forms beginning in the 1940s and gospel beginning in the late 1960s.

In the 1940s and 50s, gospel music influenced the popular styles created by youths who patterned their styles after those of gospel performers rather than the blues and jazz musicians who influenced earlier generations. In 1954, the rhythm and blues performer Ray Charles defied the secular-sacred boundaries when he repackaged the well-known gospel version of the spiritual *This Little Light of Mine* as *This Little Girl of Mine*. Ten years later, rhythm and blues singer Mitty Collier recorded a secular version of the gospel song *I had a Talk with God* as *I had a Talk with my Man*. In the 1960s, Ray Charles, James Brown, Curtis Mayfield, Gene Chandler and Aretha Franklin

successfully transformed gospel music into a new popular style, 'Soul', by employing elements of gospel in their vocal and instrumental stylings.

Paralleling this development was the use of gospel music to revitalize and reshape folk spirituals, hymns, gospel-hymns, folk ballads and earlier popular styles such as rhythm and blues into freedom or civil rights songs. The melodies, harmonies, rhythms and sensibilities of gospel combined with the message of equal rights and black pride captured the ethos and philosophy of the 1950s Civil Rights and 1960s Black Power movements.

In the 1970s, the message of gospel music became more universal. While retaining the established theme of salvation, some performers began omitting direct references to God or Jesus. They introduced themes of peace, compassion and universal love inspired by the Civil Rights movement and the teachings of Martin Luther King, Jr. Gospel performers also began recording popular songs in the gospel tradition, substituting 'Jesus' for 'me', 'baby', and 'my man'. Popular songs inspired by religious beliefs, such as *People Get Ready* by Curtis Mayfield, were recorded by gospel singer Shirley Caesar and the Thompson Community Singers without changes to the text.

Since the 1970s, gospel music has been a part of popular music radio programming. Popular music artists freely move between both traditions on a single album, and gospel artists include songs on their albums with popular music arrangements. Both groups use songwriters, producers and artists from 'opposite' traditions on their albums. Such trends further illustrate the fluidity of black American musical traditions and suggest a common core of features, approaches to music making and shared life experiences that bind all African American musical genres into a conceptual whole.

USA, §II: Traditional music

3. Hispanic American.

The official classification of social groups in the USA considers Hispanics to be individuals originating or descending from Latin American and Spanish-speaking Caribbean countries, regardless of their ethnic heritage or social classes. Thus conceived, Hispanics represent the second largest minority in the country, with the prediction that they will soon be the most numerically important non-Anglo-Saxon group in the USA. Despite this reductionist classification, Hispanics are as diversified as the cultures from which they originate. Hispanic or Iberian Americans include not only Spanish Americans, Mexican Americans, Cuban Americans, Puerto Rican Americans, Dominican Americans, Portuguese and Brazilian Americans, but also other citizens from Central and South America. Their musical expressions and traditions are therefore as diverse as their various parent cultures. In some specific cases, such as those of Afro-Cuban or certain Mexican or Andean indigenous groups, one confronts a musical tradition that, as a whole, is anything but Hispanic; thus a wide range of different traditions are subsumed under the term Hispanic American music.

(i) Mission and colonial contributions.

(ii) Contemporary traditional music.

(iii) Latin urban popular music.

USA, §II, 3: Traditional music: Hispanic American

(i) Mission and colonial contributions.

The vast territory of what is now the American Southwest and California was first explored and claimed by Spain in the 16th century, but the mission life introduced by the Spaniards was not fully organized until the 17th and 18th centuries. Spanish missionaries, particularly Franciscans in the Southwest, gave a prominent place to music in their conversion work among the Amerindians. Religious education included vocal and instrumental training. Following models established in Mexico (New Spain), Amerindian choirs sang at daily services in the mission churches. Training in making instruments for church use also received special attention, particularly organ building and the production of brass, percussion and, in the 18th century, string instruments.

The earliest well-organized Spanish missions were in what is now New Mexico. Among the Franciscan friars who accompanied the Conquistador Juan de Oñate into the area (1598) was Cristóbal de Quiñones, considered 'the first music teacher who worked within the confines of the present United States' (Spell, 1927). Before 1669 one of these friars had installed an organ in the church of the San Felipe mission. By the time of the Amerindian rebellion of 1680, which drove the Spaniards out of the New Mexico territory for the next 12 years, some 25 missions had been established in the area. Those of San Francisco at Sandia and of San Antonio at Isleta had 'schools for reading and writing, singing and playing of all instruments', as Alonso de Benavides reported in 1630 in his *Memorial*, the chief source of information for New Mexican church music in the first half of the 17th century.

Music teaching revolved around Gregorian chant, polyphonic music (*canto de órgano*) and traditional Spanish religious music. The last included *villancicos* and *aguinaldos* (Christmas songs), and *alabados* and *alabanzas* (songs of praise), all in Spanish. In addition, the monks introduced into the area the music and songs of the traditional Iberian catechetical folk theatre. Particularly important in the New Mexico and Texas areas were the *autos sacramentales*, dramatic religious representations with appropriate songs. The folk play *Los pastores*, still occasionally performed in New Mexico and Texas, is believed to be a retention of the old *auto sacramental*. The performance of *Los pastores* is preceded by the singing of *posadas* recounting the search of Joseph and Mary for shelter in Bethlehem. One of the three recognized genres of *alabado* was introduced into the Texas area by Antonio Margil de Jesús, a Franciscan missionary who worked there from 1716 and founded several missions, including the San José mission in San Antonio.

The discovery of *Once misas mexicanas* from the village of Tomé (founded in 1739) and other villages of northern New Mexico points to the existence of a Latin folk mass tradition, as these masses incorporate secular dance music and folksongs. Although these works were notated between 1875 and 1904 they probably dated from the 1840s or even earlier. Likewise documentary evidence on the secular musical life in Hispanic New Mexico in the 19th century, as reported by Koegel (1997), indicates folk-dance music performed in fandango festivities.

The Franciscans established their missions in the California territory only after 1769, with a total of 21 missions extending from San Diego to Sonoma by 1823. The most notable music teacher and composer in California was Narciso Durán (1776–1846), head of the San José mission. He compiled a

very substantial choirbook of Gregorian chant and polyphonic music (1813), and a mass, *La misa de Cataluña*, discovered at the San Juan Capistrano mission, has been attributed to him. As a good pedagogue, Durán developed a simplified method of music teaching to respond to the needs of the Amerindian population of the missions. For example, he used only the F clef for all voices, wrote the melodies in the most suitable range and included all four voice parts on a single staff, the bass in solid black notes, the baritone in red, the tenor in black with white centres and the alto in red with white centres (such coloured notes were used in the California missions and in the Texas missions; see fig.18). The number of tones or melodic formulae used in the service for introits, alleluias and communions was reduced in Durán's method. Another notable musician and dramatist was Florencio Ibáñez, who served at the missions of San Antonio de Padua and Nuestra Señora de Soledad. A *pastorela* (nativity play) of his apparently won great popularity throughout the California missions.

Little is known of the actual development of traditional music in that same area during the colonial period. It stands to reason, however, that traditional music activities, similar to those developed in Mexico during the 17th and 18th centuries, were present (to a certain degree) in the Southwest and California. In addition, Hispanic traditions must have been introduced gradually by the colonizers, though documentary evidence is scant.

USA, §II, 3: Traditional music: Hispanic American

(ii) Contemporary traditional music.

(a) Mexican American and Southwest.

Hispanic traditional music in the southwestern USA clearly derives from Mexican sources, although northern New Mexico and southern Colorado retain more archaic elements of Renaissance Spain, and numerous New Mexicans claim a direct Spanish rather than Mexican ancestry. Mexican Americans (or Chicanos) are present from Texas to California and Colorado, and as a result of migratory movements, Chicano music has spread to areas of the Midwest and the northern plains. The music stems primarily from the Mexican *norteño* style but also includes several genres of the greater Mexican area. Regional *norteño* styles developed during the latter part of the 19th century in northern Mexico. Central to that music was the regional ensemble (*conjunto*) with the diatonic button accordion as the chief melodic instrument and the *bajo sexto* (12-string bass guitar) and the double bass as harmonic and rhythmic instruments. Out of this ensemble developed, from the mid-1930s, the Texan Mexican *conjunto* tradition that came to be known generically as *musica norteña* by Mexican Americans. This tradition has remained associated with the poor, while the *orquesta* or *orquesta texana* tradition, developed after World War II, has been more closely associated with the urban, middle-class, more Americanized minority of Texan Mexicans.

Conjunto music took over the polka as its main song-and-dance genre, not so much under the direct influence of German and Czech settlers in Texas, as has been too readily assumed, but as part of the general assimilation of European 19th-century salon dances and the creolization process common to the whole Latin American continent since the late 19th century. The same applies to the growing popularity of the button accordion from the 1890s. At first the two-row button accordion was used, with an emphasis on the bass,

especially in polkas, as is evident from the recordings of Narciso Martínez and Santiago Jiménez, the first popular *conjunto* musicians in the 1930s and 40s. In the 50s the three-row button accordion, tuned in various keys, became the main instrument of the ensemble; from this time little or no attention was paid to the bass and harmonic possibilities of the accordion, since this function was fulfilled by the *bajo sexto* and the electric bass guitar. The rhythmic accompaniment had also been reinforced with the addition of a drum kit. By 1960 this instrumentation had become standard for the *conjunto*. The *polca* became predominantly a vocal genre, performed in a typically Hispanic type of folk polyphony – two voices in parallel 3rds and 6ths, in a fast tempo and with a strongly tonal harmonic support. Quite frequently the accordion and *bajo sexto* players are also the singers. Polka tempos tended to slow down from the 1930s to the 50s, perhaps as a result of the addition of drums and the changing styles of dancing. Concurrently a more staccato, choppy style of accordion performance developed, which became the trademark of numerous virtuoso players, such as Tony de la Rosa and Flaco Jiménez.

Another aspect of Hispanic traditional music of the Southwest is associated with social dances, found especially in New Mexico. Dances such as the polka (*polca*), schottische (*chotis*), waltz (*valse*), mazurka (*mazurca*), *redowa* and cotillion (*cutilio*) have been retained in the tradition. Since the beginning of the 20th century dance tunes have been performed traditionally by fiddle and guitar. The fiddle-tune tradition remained vigorous until the end of the 1900s. Ex.4 illustrates a *polca* tune as performed by Melitón Roybal (1898–1971), one of the most accomplished New Mexican folk fiddlers; such a tune very frequently accompanied the performance of the *cuadrilla*, a dance much like the Anglo-American quadrille.



Among the various folksong types not primarily associated with dance are the *décima* (which has a ten-line verse), referred to as *décima cantada* (an older genre) on the Texas-Mexico border, and the *corrido*, the archetypal ballad genre. In its most generalized form, the *corrido* follows the literary structure of the *copla* (octosyllabic quatrains, generally with the rhyme scheme *ABCB*). *Corridos* are sung to simple, symmetrical tunes in 3/4 or 6/8, accompanied by a guitar, *bajo sexto* and often accordion. The melodies frequently have a range of less than an octave: 'The short range allows the *corrido* to be sung at the top of the singer's voice, an essential part of the *corrido* style' (Paredes, 1958). Although the essential narrative character of the *corrido* prevails, there are also non-narrative examples, such as simple love songs or political commentaries. Numerous episodes in the long conflict along the Texas-Mexico border (from about 1848 to 1930) are recounted in Chicano *corridos*, the epic character of which reflects the long struggle of the Mexican American population for social justice. One of the best examples of the border *corrido* is *Gregorio Cortez*, narrating the killing by Cortez of Sheriff Morris on 12 June

1901 in reprisal for the death of his brother at the sheriff's hand; the *corrido* recounts Cortez's heroic escape and final capture and became an important element in the emerging group consciousness of Mexican Americans (see Paredes, 1958). The melody of the Cortez *corrido* is typical in its anacrusis, isometric and symmetrical structure, and simple harmonic implications (I–IV–V–I) (ex.5). This type of border-conflict *corrido* appeared up to about 1930, but the tradition of celebrating heroes continued in new *corridos*, for example, those of the 1960s about John F. Kennedy or those of the 70s about César Chávez and the Chicano movement.



In Hispanic New Mexico and southern Colorado, narrative folksongs of the Spanish *romance* tradition are quite common and include not only the *corrido* but the *indita* (with some influence from southwestern Amerindian music) and the *relación* (a type of humorous *romance*). In addition, *alabados* are the main hymns of the religious brotherhood of the Penitentes or Los Hermanos, sung in a free metre and somewhat reminiscent of plainsong. The New Mexico *matachines* dance, a pantomime ritual dance-drama of Spanish and Moorish origin, is generally performed on the most important Catholic feasts, in a so-called 'Spanish' version, with violin, guitar and rattle accompaniment. There is also a 'drum' version performed by Pueblo Indians and a male chorus accompanied by drums and rattles (Romero, 1993). Most significantly, there are also versions with Amerindian dancers accompanied by Hispanic musicians.

Throughout the Southwest from Austin, TX, to San Diego, CA, the tradition of the Mexican *danza azteca* performed by the famous *concheros* has taken root as an expression of Mexican American identity. This tradition combines re-created elements of supposedly pre-Columbian Mexican Indian ritual dance with strongly mestizo, Spanish-related, popular religious songs, accompanied by *conchas* (guitar-like instruments with armadillo shells and usually five courses of double strings). The dance itself is frequently accompanied by drums of the *teponaztli* and *huehuetl* Aztec types and by rattles, and the dancers wear reconstructed and reinvented Aztec costumes as well as jingles on their ankles. The *conchero* groups (also known as *corporaciones de danza azteca* or *danza de la conquista*) are syncretic religious groups, combining Christian and Amerindian beliefs and practices. They form a sort of religious army whose weapons are their musical instruments and songs. The fact that they carry an essentially Christian-Catholic message does not contradict the mystic search for and identity with their Amerindian ancestry. Therefore, aside from annual pilgrimages of *conchero* groups to such Mexican shrines as Chalma and Los Remedios, the *danza* is frequently performed on 12 October, which for most Hispanic Americans is the 'día de la raza' (feast day of the 'race', or the new mestizo

culture), symbolized by the so-called discovery of the New World by Columbus.

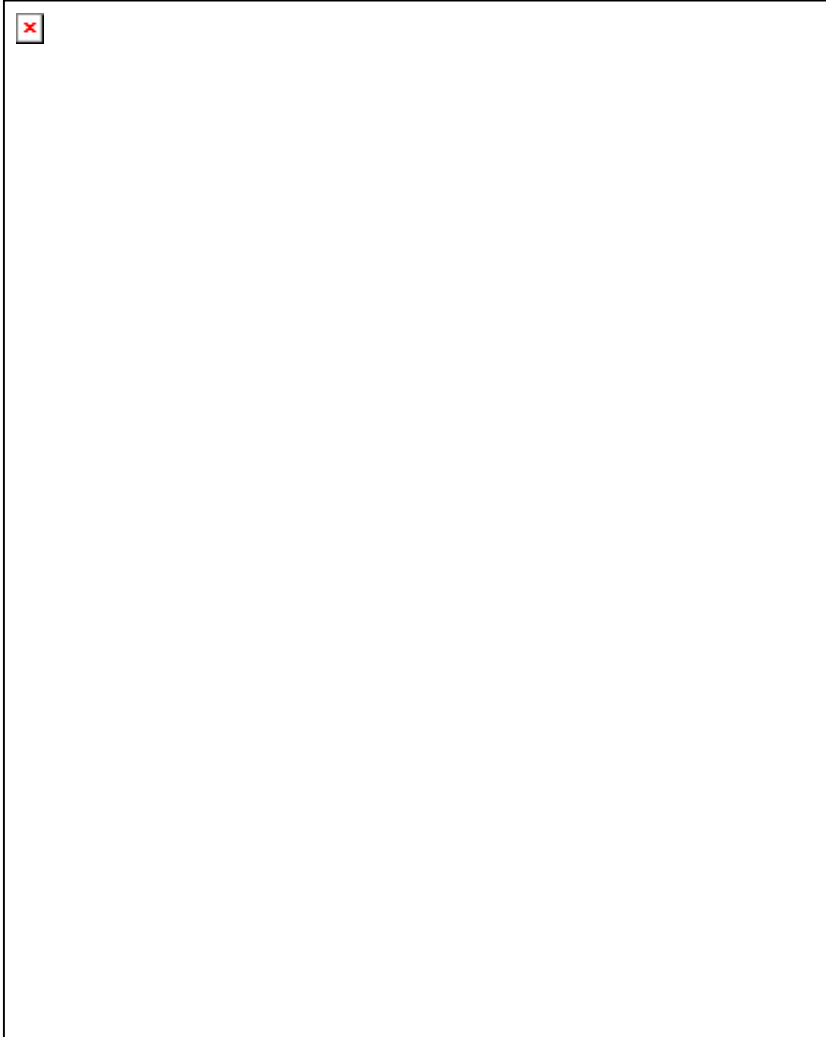
(b) Caribbean American.

In contrast with the Mexican Americans, who have a long history in the Southwest and California, the various groups of Caribbean Hispanics have immigrated to the USA relatively recently, and the great majority have settled in the urban centres of the East Coast, Chicago and Los Angeles. The largest Puerto Rican communities are in New York (especially in East Harlem). Their music involves several genres, some inherited from Puerto Rico, others developed locally out of contact with other Latin and black American groups. African-related folkdance music of Puerto Rico's coastal areas, such as the *bomba*, has been retained with a few changes. Typical of the *bomba* is its accompaniment by drums in sets of three, consisting of the *conga*, *tumbadora* and *quinto* (all types of *conga* drum), reinforced by idiophones such as cowbells and claves (fig. 19). Responsorial singing prevails. It may involve song texts improvised by the soloist, who is answered by the chorus, or four-line stanzas sung alternately by soloist and chorus. The performance of such music by 'conga groups' (so called in New York) takes place in informal settings in Puerto Rican neighbourhoods. The interaction of Puerto Ricans with American blacks in New York is reflected in the ritual behaviour and musical practices of Latin Pentecostal churches. Religious music is provided by an instrumental ensemble consisting of drums, maracas, electric guitars and a melodic instrument such as a trumpet or clarinet, and includes the singing of *coritos*, songs of praise in strophic forms. Ritual dancing and spirit possession closely relate to Pentecostal religious practices.

Cubans in the New York area and in southern Florida especially have established Afro-Cuban religious groups known as *santería*. Whether of Yoruba (Lucumí) or Congo (Mayombé) derivation, these groups retain belief systems and practices closely related to West African cultures. Music functions as an essential and necessary element of worship and consists of extensive and complex song repertoires and drum (especially *batá*) rhythmic patterns associated with the various deities or *orishá*. Each ritual gesture (sacrifice, offering, purification and initiation) is made meaningful by the performance of appropriate songs. Dances associated with particular *orishá* are an integral part of ritual performances. The majority of religious songs are monophonic and are performed in responsorial fashion, with much overlapping of call and response. The open, relaxed vocal style retains a strongly African character.

The rumba continues to be the principal secular dance and musical genre among Cuban Americans. Although better known in its urbanized, highly sophisticated version, as performed by Celia Cruz and Tito Puente, the rumba also enjoys great popularity as a folkdance, particularly in the form of the *guaguancó* and *columbia*. The *guaguancó* stresses improvised patterns on the *quinto* drum in contrast to the patterns of the *tumbadora* (larger *conga* drum) and the *palitos* (sticks); as revealed in the performances of such virtuosos as Mongo Santamaria, this creates the typical multilayered rhythmic activity of Afro-Cuban music (ex. 6). The vocal parts of the *guaguancó* consist of a largely improvised solo part, answered by a set, harmonized choral part. This call-and-response practice is built on four- or eight-bar patterns equally

divided between the soloist and the chorus. Both vocal and percussion soloists fluctuate in their improvisatory freedom. The other performers' parts provide referential bases for the tension and release of the soloists' improvisations. This effective contrast is one of the most distinctive qualities of the folk rumba.



The other major Caribbean presence in the north-eastern main urban centres is the Haitians, who, beginning in 1905, have brought to the area the black traditions of *vodoun* and *Congo-Guinée* religious music and dance, to name only the prevailing cult groups.

(c) Portuguese American.

Portuguese settlers are concentrated in Massachusetts and Rhode Island, on the New England seaboard and in northern California. Since the mid-19th century immigrants have come not only from Portugal itself but also from the Cape Verde Islands and the Azores. Their descendants retain folksongs and dances associated with *bailados* (social gatherings), and dramatic dances, such as the *reisados* and *marujadas*, narrating in popular theatrical forms Portuguese maritime exploits and the festivities of the Christmas cycle. Sea life is also the major topic of several folksong genres, such as the *fado marítimo* from the Azores, still performed in New England. As the main genre of urban vocal music in Portugal, the *fado* has been extended to the Portuguese American communities in New England with the arrival of new immigrants since the 1960s.

Among the various folkdances preserved by Portuguese Americans are the *corridinho*, a polka-like dance from southern Portugal, and the *chamarrita*, a square dance from the Azores, variously accompanied by string ensembles (including the *viola*, a Portuguese folk guitar) and by bands consisting of amplified strings, brass and percussion.

Beginning in the 1980s, Brazilians have settled in fairly large numbers in southern Florida and cities such as Los Angeles and Boston. They have gradually established Brazilian popular music celebrations, such as carnival samba parties, and have sponsored the more frequent appearance of Brazilian professional musicians in the USA.

USA, §II, 3: Traditional music: Hispanic American

(iii) Latin urban popular music.

Since the beginning of the 20th century, American popular musical trends, including jazz, have assimilated a number of Latin American urban musical styles. Such influences came primarily from Cuba, Mexico, Argentina and Brazil. Starting with the tango, introduced to the USA by Broadway in 1913, a series of Latin American styles, some related to dances, swept American cities: the rumba in the 1930s, the samba in the 40s, the mambo and cha cha cha in the 50s, bossa nova in the 60s and salsa in the 70s. Tin Pan Alley, the American popular song industry, has always kept abreast of these cycles of fashion and has assiduously marketed the Latin popular songs associated with them. Similarly, Hollywood and Broadway have frequently promoted Latin music, as with the Brazilian singer and dancer Carmen Miranda in the 1930s.

Beginning in the 1970s, *mariachi* ensembles and their music have taken on additional significance for Mexican American identity. With the recognition of multiculturalism in the 1980s, *mariachi* groups have been established in many high schools and universities as regular scholastic activities. Official festivals and conferences (e.g. the 'Mariachi Spectacular' in Albuquerque, New Mexico) have been sponsored more frequently by cities of the Southwest. *Mariachi* music functions in many different contexts, from the traditional restaurant setting to social events of all sorts and even in the Catholic church, where *mariachi* masses are celebrated.

Salsa music has become especially emblematic of 'Hispanidad' throughout the country because of its syncretic nature. Cuban musicians who flocked to Miami and New York City during and after the Revolution (1959) cultivated the Cuban *son*, *guaracha* and rumba, among others, but also salsa and other forms. Interacting with other Spanish Caribbeans and Central Americans, they contributed, with Puerto Rican musicians, to the salsa phenomenon in the 1970s and beyond. A 'mixture of mixtures, the results of a long process of syncretization' as Jorge Duany (1984) characterized salsa (literally 'sauce', i.e. with many different ingredients), the trend developed primarily in New York City, created by both Puerto Rican and Cuban musicians and reflecting the life, culture and socio-political aspirations of the 'barrio' or poor urban neighbourhoods of East Harlem, the Bronx and Brooklyn. The musical genre that served as the basic model for salsa (the *barrio* sound par excellence) was undoubtedly the *son cubano*, with its driving, multi-layered ostinato patterns, followed by the *guaracha* and the *guaguancó*, but it also

incorporated aspects of Puerto Rican *plena* and *bomba*, Dominican *merengue*, and sometimes Colombian *cumbia* and *vallenato*.

Concurrently with these Latin influences in American popular music, specific Latin stylistic fusions such as [Latin jazz](#), Latin soul and Latin rock represent the genuine expressions of the bicultural world of Hispanic Americans in the USA and are an integral part of contemporary American popular music. In the 1990s the mixing of various Latin and Anglo American pop styles by some young Latin pop stars, such as Ricky Martin, Jennifer López, Marc Anthony and Shakira, symbolizes the biculturalism of the new generations of Hispanic Americans.

[USA, §II: Traditional music](#)

4. Amerindian.

[\(i\) The pan-Indian movement.](#)

[\(ii\) Inuit.](#)

[USA, §II, 4: Traditional music: Amerindian](#)

[\(i\) The pan-Indian movement.](#)

Several factors led to the development of an intertribal Amerindian culture in the 20th century: hitherto unrelated tribes were combined on single reservations; interaction between tribes became easier, both physically and through mass communication; and Amerindians wanted to present themselves as having a united culture in order to preserve their identity in the face of relocation and urbanization. This new intertribalism and the increased secularization of music have resulted in what is referred to as 'pan-Indian' music because of the degree to which many tribes participate in it and because of the breakdown of tribal distinctions. The principal occasions at which this music is performed are intertribal powwows, accompanied by dancing; these are attended by members of more than one tribe as well as by interested non-Indians who may participate in the dancing and occasionally the singing. As a result, there has developed a class of professional or semi-professional Amerindian singers and composers, whose performances are judged by musical rather than religious or any other criteria. Individuals are now accepted as composers, whereas formerly they were viewed primarily as carriers of tradition or purveyors of supernatural inspiration. A new type of non-participating audience, comparable to a Western concert audience, has arisen, particularly in the Plains, which includes Amerindians and others. Nevertheless, a good deal of music is still restricted to private or tribal use.

The intertribal powwow is the occasion for the performance of most pan-Indian music. The singers and dancers at powwows, whether urban or rural, represent many tribes. All activities at the intertribal powwow revolve around the 'drum', a group of male (and, more recently, sometimes female) singers who perform while seated at a large bass (or home-made) drum turned on its side. Each singer has a drum beater, and all play and sing in unison (although differences in vocal style create heterophony). Female singers also may stand behind the drum and reinforce the melody an octave higher. Each powwow is sponsored by an organization or club that raises money and plans months ahead for such an important event. While the main emphasis is on singing and dancing, the powwow also includes feasting, 'give-aways' (the public distribution of gifts), arts and crafts sales, raffles and often the crowning of a princess. Plains Indian music prevails at these gatherings with some

regionally specific music and dance; there are for example, substantial differences between the performing practices of the northern Plains Indians (Blackfoot, Crow, Dakota) and those of the southern Plains (Oklahoma).

The intertribal powwow is a complex social and religious event. The lead singer and lead dancers are chosen not only for their superior knowledge of song and dance repertory but also for their community status and network of family and friends, who perform with them to show their support. The characteristics of a good lead singer are a strong voice, musical talent, a superior memory and an ability to guide the group of singers constituting the 'drum'.

Before many southern Plains and urban powwows, members of a Gourd Clan may dance. These dancers represent warrior societies and are ceremonially dressed with a red and blue blanket over the shoulder; they carry a tin-can rattle in the right hand and a feather fan in the left. In contrast to the general southern Plains powwow with its war dance, fancy dance and grass dance, the gourd dance seems slow and less vigorous, and the song sets are extremely long. The music is similar to other southern Plains music in that it is sung by men and is in duple metre, but it uses a narrower vocal range; the characteristic accompaniment is an alternating loud–soft beat.

While round dances are frequently used prior to the formal opening of a powwow (after the gourd dance, if it is performed), they may also be interspersed among war dances or trick songs (for contests). These social dances, along with the Oklahoma two-step, rabbit dance and owl dance (all usually in triple metre, alternating crotchets and quavers or quavers and crotchets), offer a chance for audience members to participate. At such times, ceremonial dress requirements and etiquette are relaxed, and visitors are encouraged to dance.

War dances are the mainstay of intertribal music and dance. Whether 'slow' or 'fast', 'straight' or 'fancy', all the songs share common musical characteristics: *A* – opening phrase sung by the leader; *A'* – repeat of opening phrase by the 'second' (one or more followers); *B* – second phrase, sung by all men at the drum as well as female back-up singers if they are present; *C* – third phrase sung by all; and *D* – fourth (or more) phrase(s) sung by all. Phrases *B* to *D* are repeated, then the entire piece is repeated from *A*, usually three more times. The melodies have a descending, 'terraced' contour; the range is wide (up to two octaves); although the scales are usually pentatonic, they may differ from song to song even in the same set; the metre is duple, the pulse accented–unaccented; the vocal style is tense with non-rhythmic pulsation on the sustained tones (particularly the high ones).

Regional traditions are carried on through individual genres such as the stomp dance, which originated in the Southeast and is now used by Amerindians from various areas living mainly in Oklahoma and the Northeast. This dance preserves in its generally responsorial use of short phrases one of the indigenous characteristics of the south-eastern tradition, though it may also have been influenced by the music of black Americans.

Special dances performed during interludes might include the Navajo ribbon dance, the swan dance, the hoop dance, the shield dance, and one of the Pueblo buffalo or eagle dances. In a powwow setting these dances are strictly

for show, and often the dancers are paid handsomely for demonstrating them. Contests are also held to draw the best dancers and singers to a powwow.

The 'forty-niner' dances are performed mostly by young people after powwows and sometimes last all night. Regalia is not prescribed, and the accompanying drum may even be a cardboard box or car bonnet. Because these affairs are mostly for fun, the words of the songs may be changed to fit the location or tribe involved. Like popular or country music and sometimes in English, they often contain references to love, sweethearts and problems. The metre is triple, having an accented–unaccented pulse, and the music is fast; the melodic contour and form are much like those of the Plains round dance.

The intertribal musical events have given rise to a large number of songs with vocables as well as with English words, several of which have become known throughout reservation culture. The acceptance of English texts can be attributed to the decrease in the Amerindians' use of their own languages, the growth of an intertribal Amerindian audience, and the participation of non-Amerindians.

Standardization of forms and the restriction of the repertory to a small number of tune types are also characteristic of the pan-Indian musical culture. Most stomp dances use variants of about two dozen melodies, and in Plains music the rapid composition of new songs by retaining and recombining phrases from existing songs builds a highly homogeneous repertory.

Since the 1960s there has been among Amerindians a resurgence of interest in their own musical, dance and ceremonial traditions, which has been part of the desire to assert their ethnic identities. Amerindians since the middle of the 19th century have changed from being a group of relatively independent and isolated cultural units to being a minority within a large population culturally unrelated to them. The function of music and – to some degree – its style and structure embody this basic change in society.

Traditionally dancers performed both to vocal and instrumental music featuring a variety of instruments. Many of these instruments are still used in intertribal powwows, for instance drums; hand-held rattles; strung rattles worn on the dancers' arms, legs and torsos; flutes, conch-shell trumpets, whistles; hollow logs, rasps and striking sticks. Some important new additions to instruments and dance regalia involve the substitutions of metal rattles and bells for formerly natural materials. Also new are tin-can leg rattles substituted for turtle shells or metal salt shakers for gourd dance hand-held rattles. Sequins, trade beads, plastic bones and other mass-manufactured items adorn contemporary dance outfits. Popular Latin American musicians now use *Claves*, *guiros*, *teponaztles* and other rhythm instruments based on the striking sticks, rasps and hollow logs.

Despite tribal variations in music and dance forms, pan-Indian dance is generally somewhat restrained, with the dancers staying close to the earth, for both religious and practical reasons. Usually following the drum, dancers take small steps – because of space, number of participants or because they must conserve strength in order to dance for long periods of time. Some dancers still mimic animals or birds or the work of hunting, fishing, planting, harvesting, preparing food, or warfare. The music often underscores these

movements by using onomatopoeia, shouts, changes in accent, metre or tempo, or even rises and falls in pitch. Dancers may shake rattles, sticks or branches, adding texture to the music.

Tribalism may still be distinguished. For instance, while individual expression is allowed in most North American Plains music and dance, Pueblo dances require unison singing and dancing, broken up from time to time by the relatively free movements of the ritual clowns. The hoop dance, a 'show dance' of many tribes, is one of the most individual: it features a dancer's manipulation of a dozen or more hoops over and around his torso, legs and arms to form a variety of geometric shapes. Customarily, Amerindian dances require communal interaction of musicians, dancers and family members cooperating across generations. Within the context of the powwow, however, tribal distinctions are superseded by a dynamic pan-Indian tradition. Despite differences in terms of groups involved, size and location, there is regularity in the main components – types of dances, costumes, procedures, format and spatial organization.

In the 1990s Amerindian traditional singers and dancers were found at Amerindian and county fairs, public receptions honouring dignitaries, national Amerindian conferences, political rallies, crafts fairs, public programmes of museums and colleges, demonstrations by Amerindian political activists, graduation ceremonies of Amerindian students, tourist attractions, amusement parks and in various Amerindian education programmes.

Ancient songs, dances and ceremonies are performed to maintain certain social, religious and curing ceremonies, but the creation and performance of new songs and dances ensures sustained interest and continuity. For example, some Kiowas and Blackfeet composed new songs and dances for Operation Desert Storm in 1991.

The new dances and genres have new words, melodies, steps and dress. For example, the women's fancy-shawl and jingle-dress competitions feature many innovations, particularly in freedom of movement. Costumes, particularly those worn by men, do not express any specific tribal identity. Many of the individual ornaments are purchased on the powwow circuit, and the costume itself embodies a dynamic notion of pan-Indian identity. The contemporary revival of many Amerindian dances has also fostered healthy controversy about authenticity of versions, proper instrumentation and dress, suitable venues, ownership of songs, dances and ceremonies, and even the issue of dance. The dynamics of change and tradition are complementary, and music and dance are still vital for Amerindians whether in rural areas, cities or on reservations.

[USA, §II, 4: Traditional music: Amerindian](#)

(ii) Inuit.

Inhabitants of the circumpolar region, about 34,000 Inuit live in Alaska, and this article refers specifically to the music of the Alaskan people. The traditional reliance of the coastal Inuit on sea mammals as a source of food, clothing and other materials, and of the inland Inuit on caribou-hunting, have been the principal determinants of their ceremonialism. Although there are considerable differences in culture and race between the Inuit and other Amerindians, the music of the two groups is stylistically related.

(a) Genres and functions.

Most indigenous explanations of songs, dances and drumming distinguish between social, secular and religious functions. St Lawrence Islanders refer to *ilaegaek* as 'night-time singing' or shamanistic song, and to *aetok* as 'daytime singing' or secular song used for entertainment (Hughes, 1960, p.304). A similar distinction is reported for the Northwest; of the four generic categories of song recognized there, three are secular, and the fourth is literally translated as 'songs of group of things done in a trance': *qitkutim atuutaa*, game songs; *unipkaaqtuutalik*, songs in stories; *uamipiaq*, dance songs; *angaiyatikun atuutit*, ceremonial dance songs (Johnston, 'The Eskimo Songs of Northwestern Alaska', 1976, p.8). By the 1970s the last category had been subdivided into six subgenres: *kiapsaq*, whalers' spinning-top dance songs; *tohoyaqhuyuqaun*, puppet ceremony dance songs; *nalukataun*, whalers' skin-toss dances; *uingarung*, whalers' masquerade dance songs; *kigugiyataun*, northern lights dance songs; *kalukhaq*, box-drum dance songs. Most of these are modified fragments of such larger ceremonials as the Messenger Feast (*kalukhaq*) or whaling rituals (first four categories), which flourished in the 19th century.

In coastal communities of the Northwest, communal religious festivals were related to whaling and centred around the hunting-group leader (*ümealiq*) and his crew or lodge. In the interior similar lodges were traditionally associated with the annual caribou drive. A large cycle of songs was sung by the *ümealiq*, the *kaakliq* (an older, more experienced whaler who was also often a shaman) and the crew to accompany each stage of the whaling operation (Spencer, 1959). Songs thought to ensure the efficacy of the harpoon, lances, lines and floats, to control the weather and to attract the whale were also sung. The season ended with a spring whaling feast. Special dances performed in recent decades in Point Hope on New Year's Eve and at the June Whaling Feast derive from these practices. Traditional festivals involved social dancing, distribution of whale meat, ceremonial masked dances and, at their culmination, the *nalukatug*, in which an individual was thrown into the air from a walrus skin to the accompaniment of a song.

The second important ceremonial of the Northwest was the social Messenger Feast, last held at Wainwright in 1914–15. This event, which has some features in common with the Northwest Coast Amerindian potlatch, demanded a long period of preparation to amass food and gifts, prepare songs, dances and costumes, build a *karigi* (dance house) and train participants. Songs of invitation were sent from one village to another by a messenger bearing a symbolically marked staff. The festival included the formal announcing and greeting of guests, pretended insults between the messengers and the chief host, footraces between the guest and host camps, stomping dances accompanied by a box drum, distribution of gifts, dances by hosts and guests either separately or together, a soccer game and social dances. A contemporary box-drum dance cycle at Wainwright has evolved from this feast.

In the Southwest, whaling rituals culminated in the annual Bladder Festival. For approximately one month the spirits of animals taken during the year's hunt were honoured, and through the action of returning the bladders to the sea, the rebirth of the spirits in new creatures was requested. Rival groups

practised new songs in darkness until correct performance was assured; wild parsnip was burnt to the accompaniment of a special song as a purification rite. Modified parts of this festival continued into the 1970s in some communities (e.g. the April Walrus Carnival and June Whaling Feast in Savoonga).

An ancient Feast for the Dead shared some characteristics with the Bladder Festival: the careful preparation of ceremonial songs in the darkness of the dance house and the singing of songs to honour the spirits of the dead and encourage their return. Ghost songs unassociated with dance continue to constitute a special repertory in this area, but their relationship to earlier ritual is unclear.

A third ceremonial in the Southwest and on St Lawrence Island is the Inviting-in Feast, which relates to some extent to the northern Messenger Feast. Originally involving elaborate wooden masks that represent animal protectors (Nelson, 1899, p.358), these dances are now intercommunity events at which dance teams display story dancing.

Central to ceremonial and recreational life in the 19th century was the *karigi* (also called *kashgee*, *kashim*, *kudyigi* or *kazigi*), a large house built either temporarily for the winter season or remaining permanently in the community (as at Point Hope). In southern areas the semi-subterranean building was a men's house for hunt-related chores, meetings, socializing, bathing and sleeping, while in the north, women were more freely admitted. Shamanistic performances and ritual and recreational dancing occurred there.

In addition to the role that music played in these festivals, songs could be used for many nonsecular purposes to extend personal power. 'Power' songs were sung to attempt control of the weather, to encourage game, to seek protection in conjunction with amulets or to facilitate shamanistic actions. There were songs designed to prevent conception, to ease the birth of a child, to raise a boat or house, to cure illness, to find objects and to effect love magic. Such songs were personal property, not always the shaman's, and could be sold. The power of such songs was feared; children were told not to learn the songs sung by the shaman lest they themselves become imbued with shamanistic power.

Secular, recreational, nonceremonial songs and dances are either composed or, in the case of some dance types, improvised. In northwestern communities, dances for which the choreography is fixed, taught and rehearsed by dance teams are called *sayuun*. This category includes specific dances such as the women's bench dance, often with paddling motions (*taliq* in Point Hope, *paagurraqtuq* in Wainwright). The permanently assigned motions that accompany the drum rhythms and musical motives of a song are often devised by the composer's male hunting partner or trading associate. The *atuutipiaq* dances, on the other hand, have freely improvised motions, often including jumping or stomping for men and knee-bending or arm-curving for women. Both dance categories frequently imitate hunting or other subsistence activities. The southwest region does not recognize a division between fixed-motion and freely improvised dances, but rather classes dance styles according to the body position of the dancers. The men's *arula* is done in a kneeling position; during an *arula* performance women do a gentler style known as *putuluteng*, standing behind and to the side of the men with eyes

downcast. The *pualla* is a men's stomping dance; the *talirluteng* (like the Inupiaq *taliq*) is a seated bench dance with arm motions executed by both men and women.

In the game-song category juggling songs are the most widespread. These are characterized by texts containing sexual allusions and indelicate references, features shared by juggling songs in northern Canada. In a hopping game called *mitquliksraq*, in which opposing lines of boys and girls hop towards each other and try to break through the linked arms of the other team, the hopping is timed to the asymmetrical rhythm of the song's words (Johnston, *Eskimo Music*, 1976, p.57). A song also accompanies *annami-analuuraq*, a chasing game. Short chants accompany string games, in which cat's-cradle figures represent segments from stories. Songs associated with stories range from short, half-spoken dialogues between animals to longer, dramatic performances with masked dance (e.g. The Beautiful Woman and the Three Suitors dance, performed in Point Hope on New Year's Eve).

Thus fragments of traditional festivals continue, usually in conjunction with recreational dances by community dance teams. Ritual items are now often associated with Euro-American holidays (Christmas, New Year's Day, Independence Day) or with special community events (the Point Hope Northern Lights Dance, the Barrow Eskimo games, the Dillingham Beaver Round-up).

(b) Instruments.

The Alaskan Inuit use a wider variety of traditional instruments than do the Inuit of Canada and Greenland, where the single-headed frame drum is often the only indigenous instrument. In Alaska this type of drum – called *tchauyuk* (by Koranda) or *cauyuk* (by Johnston) in Yupik, and *keylowtik* (Koranda) or *gilaun* (Johnston) in Inupiaq – has a thin, wooden, circular frame covered with a natural membrane that is wetted and stretched in preparation for playing.

On the northwest coast the Inuit frame drum is cylindrical, about 60 cm in diameter and 4 cm deep, with a membrane usually made from the stomach or liver of a whale, walrus or (inland) caribou. The beater, a thin, slightly curved stick about 75 cm long, is used to strike the instrument from below. The player strikes the rim either in one or two places, or strikes both the rim and membrane. The southwestern frame drum differs in that the diameter of the head may vary from 55 to 65 cm; plastic membranes have sometimes been used since the 1970s. The beater (about 90 cm long) strikes the instrument from above, on the edge, the membrane or both. On St Lawrence Island a pyriform frame drum is used; its head is about 40 × 45 cm, and the instrument is about 5 cm deep, with a membrane made from walrus tissue. The beater, a sharply curved stick roughly 45 cm long with a paddle carved at each end, strikes the membrane from above.

Another important type of 'drum' is the *kalukhaq* (also spelled *kalluraq*, *kaylukluk* or *kotlookuk*), a box drum associated originally with the Messenger Feast. In the myth that explains the feast's origin the drum is said to represent an eagle's heartbeat. The instrument consists of a wooden, rectangular case of variable size with a decorative, zigzag top edge and eagle feathers. A fur-padded rail along one side is struck with a short stick. The drum is suspended from the roof and played by a seated drummer.

Other instruments include rattles made of bone, bird beaks, animal teeth or cartridge shells, which are attached to the northwest-coast dance mittens worn in deference to whaling spirits. Arm gauntlets with puffin-beak rattles are worn on King Island. Rattles are sometimes attached to other items of apparel; an interesting historical example is the tall, conical cap covered with rows of mountain-sheep teeth (Murdoch, 1892, p.365). Bullroarers are found chiefly as children's toys. Rare instances of chordophones have been observed, one a one-string fiddle (*kelutviaq*) tapped with a small wand or quill (Johnston, *Eskimo Music*, 1976, p.107).

(c) Style.

Dance songs vary from one region to another, but most are pentatonic. Certain scale notes (especially the note below the tonal centre) may be microtonally inflected according to context. A tonal centre, defined by its reiteration and position at the end of a phrase, is often the second-lowest scale tone. The range of dance songs is usually around an octave but may be as great as a 12th; intervals differ according to region, but large, ascending leaps are rather common. An exception to this is the style of the riverine communities of the Southwest (such as Pilot Station and St Mary's), where narrow-ranged, tetratonic melodies with many ascending 4ths and descending minor 3rds were analyzed by Johnston (*ibid.*, p.109).

Text settings are generally syllabic; there is some melismatic prolongation of certain vowels in large, downward melodic leaps, but only in specific positions within words. Dance songs are generally single strophes (except in some inland communities of the Southwest, such as Pilot Station), but many are performed twice, first with vocables and light drumming on the rim, then slightly faster with lexical text and heavier drumming involving membrane strokes. More vigorous dancing parallels the appearance of song words in the second part.

The most common metre is 5/8, but heterometrical sections, often parallel to the rhythms of the text, are frequent. Some areas have distinctive metres; for example, 7/8, related to Siberian styles, is characteristic of St Lawrence Island (Johnston, *ibid.*, pp.16, 97ff). Song and drum pulses (as well as dance motions) generally coincide, but the metrical grouping of vocal and drum rhythms often diverges, producing polyrhythms and syncopation.

Game songs such as those for juggling usually have a range exceeding an octave and a modular, motivic structure that might be represented *AA' ... BB' ... CC' ...* (ellipses denote a variable number of repetitions of the same motif). Some motifs are repeated at a later point in the song. Although pebble-juggling implies a regular, duple rhythm (many transcriptions are written in 2/4 metre), not all musical motifs are consistently duple, and the resulting cross-rhythms add a dimension of complexity to the juggling performance.

Songs-in-stories and string-figure songs are generally narrow-ranged, and they sometimes use speech-song in which relative, rather than exact, pitch levels are important; animal calls are sometimes interspersed. The most wide-ranging melodic motion occurs at the beginning of the song, and tone reiterations increase toward the end.

Acculturation in musical style ranges from the parodying of Euro-American song features to the complete imitation of new styles (e.g. four-part hymns and pop songs accompanied by guitar). The merging of Euro-American and Inuit styles, however, is rather rare. The continuity of traditional music varies widely, depending on such factors as the relative tolerance of religious authorities and the influence of the mass media.

[USA, §II: Traditional music](#)

5. Asian American.

(i) Introduction.

(ii) East Asian.

(iii) South Asian.

(iv) South-east Asian.

[USA, §II, 5: Traditional music: Asian American music](#)

(i) Introduction.

The almost 9 million people designated as 'Asian American' in the USA include those of Chinese, Japanese and Korean extraction; South Asians (primarily from India and Pakistan); Filipinos and recent arrivals from mainland South-east Asia (especially Vietnam, Laos and Cambodia), most of whom have been given asylum as refugees; and those of Polynesian, Micronesian and Melanesian ethnic groups. The numbers of Asian immigrants rose sharply after the passage of the Immigration and Nationality Act in 1965, and again between 1980 and 1990, when there was an increase of almost 100%.

Many immigrants come from the larger Asian cities, which have a strong international flavour. In many of these urban centres traditional music has mostly been replaced by Western art music and new forms greatly influenced by Western popular music. This is particularly evident in Korea, where children in the major cities are more likely to receive instruction in Western instrumental music than in any of their native traditions; the same is becoming increasingly true of children in China and Japan (see especially [Japan, §IX, 2](#)). In South Asia, however, although Westernized film music dominates the urban scene, traditional forms such as Hindustani and Karnatak music and dance, devotional music and folksong continue to be prominent. In mainland South-east Asia much of the population is rural and, although influenced by the new pan-Asian music, still retains contact with its indigenous musical traditions. Recent immigrants to the USA are sometimes less deeply steeped in the musical traditions of their birthplace than were earlier ones, and the impetus to maintain their ethnic culture often comes from previous generations of immigrants. However, some second- and third-generation Asians in the USA, particularly the Chinese and Japanese, want to revive and perpetuate their cultural heritage and participate in the musical functions of the community.

In this section the state of music among the larger Asian immigrant populations is examined. Influences and responses vary considerably: some groups appear to have adopted the Western musical world exclusively; others maintain a dual involvement; and others, like the Filipinos, have created neo-traditional forms.

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(ii) East Asian.

(a) Chinese.

The history of Chinese American music began in the 1850s, when the original wave of contract railroad labourers and gold miners came to California from the south-east coast of Guangdong province in China. In 1943 the Chinese exclusion laws were repealed, and in 1965 the annual quota of Chinese immigrants was raised to equal that of other countries; the demographic changes brought changes in the musical scene. This current has intensified since the 1978 normalization of diplomatic relations between China and the USA as more people have emigrated from mainland China.

The 1895 Exclusion Law restricted all Chinese residents to living in Chinatowns. Without families and homes, these labourers formed a bachelor society. Listening to Cantonese opera, the favourite music from their homeland, was their main pastime. The first Cantonese opera was staged in San Francisco in 1852, and from 1870 to 1890 this tradition enjoyed a golden era: San Francisco supported four theatres with nightly performances. Until the 1940s, the touring opera troupes from Canton and Hong Kong were vital links among the scattered Chinese communities in the USA. The opera theatre was a 'community centre', and opera was an educational experience, used to related ancient legends and history. The heroes and heroines served as role models for Chinatown dwellers during the dark years of exclusion.

Besides professional operas there was also amateur music-making: instrumental playing in one's apartment was an after-hours activity, and performers held forth in gambling houses, at restaurants and banquets, and during Chinese festivals, New Year's parades and funerals. The words of songs and chants inscribed on Angel Island cabin walls bear witness to the music culture of immigration detention centres.

There were also integrated music styles. Formed in 1911, the oldest music club in San Francisco's Chinatown – the Cathay Club – had a marching band with a Western repertory but Chinese traditional instruments such as *erhu* bowed fiddles, *di* bamboo flutes and *sanxian* plucked lutes; Chinese percussion was added later, and the repertory expanded to include a few Chinese pieces. In the 1930s Chinese American nightclubs were opened as part of a booming nightlife business in San Francisco. The most famous, Forbidden City, featured Chinese performers, attracted tourists internationally and inspired the establishment of similar clubs on the east coast. This business, however, came to a halt with the postwar recession and the advent of television.

After World War II new waves of immigrants comprised mostly students and intellectuals, whose origin, backgrounds and goals were different from those of their predecessors. The growth of a family society, a new variety of occupations and differing degrees of assimilation all helped to generate a more diverse musical culture within the Chinese community.

Cantonese opera experienced a long decline due to events such as the exclusion laws, the 1906 San Francisco earthquake and, later, competition from new forms of entertainment. Despite the disappearance of regular performances by professional companies in the 1960s, Cantonese opera

singing is still alive in amateur clubs, whose headquarters are not only a place for weekly singing but also for social gathering. The nucleus of the club consists of veteran professionals who give lessons to pass on the tradition. Each club has its own collection of instruments, and most singers also play in the ensemble. No regular performances are given, but artists or groups from mainland China or Hong Kong are periodically invited to perform with club members.

Younger Chinese Americans seem to prefer instrumental ensemble music: Chinese traditional classical music, Chinese and Western pop music, Chinese and American dance band music and Western classical music. Traditional and contemporary instrumental ensembles such as San Francisco's Flowing Stream Melody of China (fig.20), and New York's Music from China give concerts in cultural centres and other venues. Virtuoso performers of [Pipa](#) and [Zheng](#) find many students among the young and carry on the refined solo traditions. The study of Western classical music on piano, violin and flute is even more popular among young students, with many starting at five or six and continuing through high school. Chinese Americans are highly visible among winners of local competitions.

Choral singing is also practised. Chinese Protestant church choirs and congregations sing mainly Western hymns with Chinese texts but also include a few Chinese songs. Local choral groups aim to promote Chinese culture and often foster community participation; they perform Chinese art songs and folksongs, composed or arranged by musicians with Western training along with a selected repertory of European classics. In the San Francisco Bay Area alone there are nine choruses, and each holds an annual concert.

Beijing opera clubs, organized by generations of northern Chinese, became more common in the 1980s in major cities such as New York, Washington, DC, Seattle, Los Angeles, Chicago and San Francisco. They tend to give annual performances by combining their resources with those of professionals, who perform the leading roles and instruct amateurs. A classical opera style, *kunqu*, is favoured by a small group of people but also has a national organization. One authentic folksong style, *Taishan muyu* song, has won recognition since singer Uncle Ng (*b* 1910) received a 1992 US National Heritage Fellowship.

Two new styles emerged during the 1980s: Chinese American jazz and new contemporary art music. From the late 1960s an indigenous drive to develop a distinct Chinese American identity as part of a broader Asian American movement followed the lead of the civil rights movement. Asian American jazz developed as its cultural wing and included Chinese American musicians Fred Ho (*b* 1957) and Jon Jang (*b* 1954). A new ethnic pride and consciousness inspired their fusion of black American jazz with Chinese musical elements, instruments, history and legends to create a new genre, with many artists joining their path. In the 1990s some first-generation immigrants with backgrounds in European classical and Chinese traditional music ventured into this art form. Contemporary classical composers trained in China and the USA, such as Tau Dun and Chen Yi, have drawn significant attention with new works blending Western techniques and themes based on a Chinese experience.

Other current trends include rap music, folksong and popular song contests, and karaoke singing of Chinese popular songs in Chinese nightclubs and restaurants. With the exception of a few Cantonese opera clubs, most musical activities, especially performances, are open to mainstream society and aim to promote mutual understanding through music. While most Chinese American musical styles preserve and maintain aspects of cultural heritage, interaction between the Chinese community and the society at large will produce more musical change in the years to come.

(b) Japanese.

Japanese American music is an expression of ethnic identity, a bi-cultural form drawing on the idiomatic playing styles of traditional Japanese instruments and use of pentatonic melodies, rhythms, forms, stylistic and aesthetic elements from Japanese folk or classical traditions. The incorporation of these elements in Western or American music has resulted in a transculturated music with varying degrees of experimentation and success.

Japanese American music has developed primarily in the hands of *sansei*, third generation immigrants who were born after World War II. A number of *sansei* musician-composers, taking their cues from black American culture and the black power movement, write in a jazz-based idiom as a vehicle for their artistry and in some cases politics. The improvisational nature of jazz offers great freedom of expression, allowing for experimentation in form, rhythm and melody, especially in avant-garde jazz. *Sansei* musicians consider the openness and spirit of jazz to be conducive for incorporating Japanese and Asian musical ideas in their compositions.

The internment of Japanese Americans during World War II and the redress and reparations movement in the 1980s serve as themes for several *sansei* jazz-based compositions: Glenn Horiuchi's *Poston Sonata* for *shamisen* (three-string plucked lute), alto saxophone, tenor saxophone, bass clarinet, bass, percussion and piano, Sumi Tonooka's *Out from the Silence* (inspired by her mother's internment experience) for *koto* (13-string board zither), *shakuhachi* (end-blown bamboo flute), violin, clarinet, trumpet, tenor saxophone, trombone, vibes, rhythm section and voice; and Anthony Brown's *E.O. 9066 (Truth be Told)* for piano, bass, drum set and percussion, *sheng* (Chinese mouth organ), *di* (Chinese transverse bamboo flute), *suona* (shawm), tenor saxophone, clarinet and *taiko* (Japanese barrel drum). The *sansei* Key Kool and his partner Rhettmatic also address internment in their rap song *Reconcentrated* for voice, turntable, DJ mixer and other 'scratch' equipment. The expressive range of these compositions, from anger to reconciliation, address the injustices and humiliation of the internment experience and its aftermath.

The greatest concentration of Japanese American musical activity is in California, particularly in the urban areas of San Francisco and Los Angeles. The Asian American creative music scene in San Francisco is home to a number of *sansei* musician-composers, many of whom study or have studied Japanese court music (*gagaku*; see [Japan](#), §V). The San Francisco Gagaku Society, directed by the pianist and *koto* player Miya Masaoka, received training under the tutelage of Suenobu Togi, former Imperial Japanese court dancer and musician, who taught these forms for more than 20 years at UCLA. *Gagaku*'s tripartite *jo-ha-kyū* form and aesthetic concept of *ma* (silent

beat) are examples of musical elements that broaden the musical landscape for *sanseis* in their own work.

Other forms of traditional music from which *sansei* musician-composers draw include Japanese *taiko* drumming, folksongs and the repertoires of the *koto*, *shamisen* and *shakuhachi*. This music is combined with a wide spectrum of contemporary musical styles. Nobuko Miyamoto, with the assistance of Reverend Kodani of the Senshin Buddhist Church in Los Angeles, composed two Japanese folksongs set to English-language lyrics, *Yuiyo Bon Odori* and *Tanpopo*, intended for use at Bon festivals of the dead. Among fusion bands, the well-known Los Angeles-based group Hiroshima was first to incorporate the *koto*, *shakuhachi*, *taiko* and *shamisen* in popular music. The spectrum of Hiroshima's music fuses elements of rock, rhythm and blues, jazz, pop and Latin, with the pentatonic style of the *koto*.

Taiko drumming (see [Kumi-daiko](#)) continues to be the most pervasive and popular Japanese American genre among *sansei* and *yonsei* (fourth generation). It is an adaptation of the Japanese folk genre *suwa daiko*, which combines music and choreographed movement. A *taiko* ensemble consists of five to thirty or more performers, and includes drums of various sizes (most of which are made by the drummers themselves), *atarigane* (small bronze gong), *hōragai* (conch-shell trumpet), and *takebue* (Japanese bamboo transverse flute). There were about 100 *taiko* groups in the USA in the 1990s, and the numbers continue to grow. The annual *taiko* festival sponsored by the Japan America theatre in Los Angeles, featuring around eight or ten groups, is a response to the popularity of this genre among audiences. Other contexts for *taiko* drumming include sacred events, such as the Buddhist Hōraku Festival, as well as secular celebrations – the Cherry Blossom Festivals of San Francisco, New York and Washington, DC; the Asian-Pacific American Heritage Festival in New York and elsewhere, and at summer O-Bon festivals throughout the USA.

(c) Korean.

Before the Immigration and Nationality Act of 1965, Koreans in the USA constituted a small population mainly concentrated in Hawaii and California. Since then, the increase in Korean immigrants to the USA has given rise to thriving Korean American communities in urban areas. In Korean American societies, music is the main emblem for high culture, an indispensable vehicle for social and religious functions and the favoured medium for the expression of Korean identity. As such, Korean American music embraces such diverse categories as Korean traditional performing arts, the Western musical canon, Christian evangelical music and recent popular idioms.

Most visibly within the USA, Korean Americans perform and create music of the Western canon. Not only do Korean and Korean American students predominate in the string sections and piano classes of the leading musical conservatories, but Korean Americans sponsor and participate in their own organizations, such as the Korean Philharmonic of Los Angeles, and sponsor musical events at prestigious concert halls throughout the country. These events typically feature Korean and Korean American artists performing virtuosic and lyrical repertoires of 19th-century Europe or new works by Korean composers.

Within Korean American society, the Christian church serves as perhaps the most important social institution. 70–80% of Korean Americans and recent Korean immigrants are church members. As a result, old Protestant hymns, sung in Korean often at a slow pace, and other evangelical music, either in a Korean gospel or European Romantic style, comprise musical knowledge common to most Korean Americans. Even in small churches, choirs attempt a challenging repertory, and the musical director and worship accompanist are highly valued. Korean churches also serve as cultural institutions, often sponsoring musical events.

The preservation and performance of Korean traditional music and dance are important to Korean immigrants. This urge to maintain, teach and exhibit their heritage has given rise to several cultural centres in Los Angeles, New York and Chicago, the Halla Pai Huhm Dance Studio in Hawaii, the Korean Classical Music Institute in Los Angeles and the Korean Traditional Music Institute in New York. Increasingly, younger generations of Korean Americans are taking up *p'ungmul* (farmers' dance music popularized by the group Samul Nori) in order to give sound and visibility to their ethnic identity and political entity as Korean Americans. Korean drumming groups have been formed on college campuses (such as Stanford Hwimori, Yale Unity, MIT Hansori) and in Korean American communities such as P'ungmulpae of Oakland. Numerous *p'ungmul* workshops are offered every year by different organizations. As a traditional musical idiom recently adopted by student and labour groups in Korea as a symbol of power against oppression, *p'ungmul* offers American student groups a ready musical form to express Korean identity and to bring attention to the socio-political obstacles facing Korean Americans.

The musical expression of Korean American identity extends to hip hop and rock music. Korean American rappers (e.g. Fists of Fury and rap artist Jamez Chang), like their black American counterparts, focus on social and political issues as they perform on college campuses and at heritage festivals. Many of them point especially to the 1992 Los Angeles riots, which devastated the Korean American community and brought forth a new call for political action. Artists such as Sooyoung Park take part in the larger scene of Asian American 'indie rock'. Park's compilation album, *Ear of the Dragon*, and its subsequent tour seek to show that Korean and Asian Americans can create rock and roll, hence breaking the stereotype of the meek, 'good minority' Asian American.

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(iii) South Asian.

The American transcendentalists R.W. Emerson and H.D. Thoreau and the Unitarians drew on Indian philosophy, paving the way for the Western missions of Annie Besant and Vivekananda at the beginning of the 20th century. These prepared the ground for the visits of the north Indian *vīnā* player Inayat Khan, who toured the USA after 1910, taking part in the Indian-influenced dance productions of Ruth St Denis. In the 1930s Uday Shankar and Menaka toured with a group of musicians and dancers.

The music of north India began to flourish in the USA after 1955, when [Ali Akbar Khan](#) was invited by Yehudi Menuhin to appear on the CBS Omnibus show and made the first LP recording of Hindustani music. Shortly thereafter

[Ravi Shankar](#) began touring in the West, and he and Ali Akbar became powerful ambassadors for the music. Young Americans were particularly taken with the virtuosity of their *tablā* accompanists, Chatur Lal, Alla Rakha, Kanai Dutta, Mahapurush and Shankar Ghosh. This interest elevated the role of the accompanists to nearly that of the soloists, altering the status of these players, even in India. *Tablā* players Zakir Hussain, Swapan Chaudhuri and many others have established residence in the USA, taken on many students and organized cross-cultural percussion ensembles. *Basurī* player [Hari Prasad Chaurasia](#) and *santūr* player [Shiv Kumar Sharma](#), as well as numerous other musicians, have created loyal followings.

In the 1960s Robert Brown of Wesleyan University brought to the USA the south Indian musicians T. Visvanathan (vocal and flute) and T. Ranganathan (*mrdangam*) and the dancer Thanjavur Balasaraswati; their student Jon Higgins became one of the first Western students to demonstrate that artistic accomplishment in Indian music by non-Indians was viable. Bonnie Wade, Daniel Neuman, Nazir Jairazbhoy, Regula Quereshi, Lewis Rowell and Charles Capwell were among the students of ethnomusicology who brought Indian music into American academic life.

Ali Akbar Khan began teaching at Berkeley during the summer of 1965. Three years later he had more than a hundred students, partly through the surge of interest created by the Beatle George Harrison becoming a student of Ravi Shankar. The Ali Akbar College of Music was opened in 1968 and has become a major centre for the study of Hindustani vocal and instrumental music and dance. Other teachers have also settled in the USA, and a number of institutions offer instruction in north and south Indian classical traditions. A new generation of American artists now teach and perform in Indian classical styles. The *qawwālī* singer Nusrat Fateh Ali performed with several Western artists, and his concerts drew large audiences.

The first wave of Indian immigration, primarily men with professional and technical vocations, came in the 1960s, and with them came the popular musics of films, *bhajans*, *ghazals* and Tagore songs (see [India, §§IV and VIII](#)). This was augmented by brides from South Asia who had learnt classical music and dance, notably *bharata-nāṭyam*. In the 1970s the concentration of South Asian immigrants in the major cities was such that associations of Bengalis, Gujaratis, Tamils and Punjabis were set up, which in turn sponsored temples and schools where classical and semi-classical music is taught and performed. A tour of a major pop performer will attract audiences of thousands. Young people of South Asian ethnicity frequently gather to take part in traditional dances, notably *bhangra* and *dandīā rās*, the popularity of which has sparked off new pop song and dance genres.

Ashrams, often with multiple centres, begun by a great variety of primarily Hindu religious teachers, regularly hold sessions of *bhajan* and *kīrtan*. These are distributed in recordings and publications both in the original South Asian languages and in English.

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(iv) South-east Asian.

(a) Mainland.

Beginning in 1975, many refugees from Laos, Cambodia and Vietnam were given asylum in the USA, and by 1996 over one million immigrants from these countries had been admitted; over a third of them settled in California, and there are large population clusters in several other states. Representing virtually all segments of mainland South-east Asian society, they continue their traditional musical practices. In addition, they are developing innovative as well as imitative cultural forms that reflect the new elements of their ethnic and social identity created by their radically changed environment. For further information on music genres see under names of individual countries.

Laotian. Laotians in the USA include both Lao-speaking lowland villagers and urban dwellers, and members of non-Lao-speaking tribal groups from mountain villages. Of their several musical traditions the best-known is the court music, which is Khmer and Thai in origin but has been established in Laos for many centuries. The two major Lao classical music traditions are derived from the court, that of the orchestra and dance ensemble of the royal palace in Luang Prabang, and that of the more Thai-influenced and modernized Lao Natassin (National School of Fine Arts) in Vientiane; both have representatives in the USA. Using imported masks, costumes and musical instruments, the immigrants continue to perform the most important items of the repertory in concerts and community festivals such as the Lao New Year. These presentations include parts of the Rāmāyana story as well as other tales and dances related to religious themes. Many are accompanied by the *pī phāt* orchestra of xylophones (*lanat*), gong-chimes (*khong wong*), flutes (*khoui*), drums and cymbals.

Lao Buddhist ritual forms, which include chanting and sermons, are practised at religious festivals, other rites and wakes by Lao monks now living in the USA. The musical content of these rituals ranges from near-monotone recitations of Pali texts to highly ornate cantillation of scriptures.

The lowland village traditions featuring the national instrument, the *khene*, a free-reed bamboo mouth organ, also continue in many American Lao communities. The solo repertory for this instrument includes both metred and unmetred polyphonic compositions; the instrument is also used to accompany the memorized or extemporized verses sung by one *mohlam* ('song expert') or several. Singers and instrumentalists alike may incorporate dance movements in these performances. Since Lao is a tonal language, the melodic contours of the songs are generated, in part, by speech tone. The texts of the songs are usually romantic but often contain philosophical, poetic and humorous comments on current events. Social circle-dancing (*lam vong*) may also take place during *mohlam* performances or may be performed to modernized folksong renditions played by Lao rock bands.

Modern urban forms are particularly prominent among the Lao communities in the USA. Lao rock bands, usually deriving their tunes from the large repertory of South-east and East Asian popular songs (Lao, Thai, Filipino, Taiwanese, Hong Kong Chinese and Japanese), commonly perform at the major festivals and provide an occasion for social dancing. Stylistic elements of this music are derived from both Asian and Western popular music.

Laotian tribal groups in the USA include the Hmong (Miao, Meo), Tai Dam, Kmhmu, Mien (Yao) and others. The Hmong are the largest group in the USA and in Laos, and have continued the unique and rich musical traditions of

their homeland. These include over 30 genres of sung poetry. Among their instruments, always played individually, are the *gaeng* (*qeej*), a free-reed mouth organ (fig.21), the *ja* (*raj nplaim*), a transverse free-reed bamboo aerophone, and the *nja* (*ncas*), a jew's harp. The melodic contours follow speech tones and may function to some extent as 'speech surrogate' systems. Ritual performances involving music still accompany life-cycle rites, although some forms are also heard at New Year festivals. The mouth organ is characteristic of funerals, at which the tones and rhythms of its music represent sacred texts, and the player's dance movements are ritually meaningful. Some of the traditional Hmong sung poetry has been incorporated into Catholic masses and pageants. As among other South-east Asian communities, pop and rock bands (with lyrics in the native language) are prominent features at Hmong festivals for social dancing.

Cambodian. Cambodian musical traditions have much in common with those of Laos and Thailand. In the USA the court orchestra (*pin peat*) is sometimes augmented by aerophones and chordophones from the folk orchestra (*mohori*). The combined ensemble may include xylophones (*roneat*), tuned gong-chimes (*khong wong*), flutes (*khloy*), oboes (*sralai*), two-string fiddles (*tror*), struck zithers (*khim*), plucked zithers (*krapeu*), drums (*skor*), wooden clappers (*krap*) and finger cymbals (*ching*). A chorus (*chamrieng*) sings poetic texts that narrate the classical dance dramas, such as the *Rāmāyana* story, as well as other dances of religious significance. The wedding orchestra (*phleng kar*), considered to be the most characteristically Khmer ensemble, performs at Cambodian weddings and festival occasions. It may include a hammered dulcimer (*chin*), a two-string spike fiddle (*tror*), plucked lute (*takkei*, *krapeu*), drums and voices.

Many Cambodian American communities also have youth groups devoted to folk traditions, whose dances depict the cultural forms of various Khmer village and tribal groups; they perform chiefly at Cambodian New Year. Like the other South-east Asian groups, Cambodian American youths also enjoy their own version of contemporary urban rock music.

Cambodian Buddhist forms, such as the chanting of Pali scriptures by Khmer monks, are maintained at Cambodian temples in the USA. Congregational singing of contemporary Khmer devotional poetry, following classical rhyme-tune formulae, can also be heard.

Vietnamese. The most popular classical solo instrument for both study and listening among Vietnamese Americans is the 16-string board zither (*đàn tranh*), the metal strings of which are particularly well suited to ornamentation and arpeggiation; other popular solo instruments include the four-string pear-shaped lute (*đàn tỳ bà*), moon-shaped lute (*đàn nguyệt*) and the plucked single-string box zither (*đàn bầu*), which is uniquely Vietnamese; its delicate tone is produced from harmonics and by manual variations in string tension. Many of these instruments are played in the USA at Tết (Vietnamese New Year); also presented are excerpts from classical theatre (*hát bội*), folk theatre (*hát chèo*) and 'modernized' theatre (*hát cải lương*), folkdances, nightclub routines and at least one performance of the aria *Vọng cổ*. This aria, sometimes called *Nostalgia for the Past*, is the most widely known item of south Vietnamese music and can be sung to virtually any suitable text. It allows the singer extensive opportunities to express his feelings, either in the

song or in the unmetred prelude (*rao*); a few string instruments supply a freely heterophonic accompaniment, the improvised ornaments and melodic contours of which create new polyphonic strata and textures in each performance.

(b) Filipino.

Filipinos in the USA are predominantly of lowland (Christian) origin. They have settled chiefly in the western states and in Hawaii and Alaska. During the years of their presence, they have maintained the musical traditions of the homeland while being open to innovations from their new environment. Each Filipino American community responds to its local circumstances rather than to regional or national influences. The responses vary according to language, educational background at the time of immigration, the period of immigration (before World War II, immediately after the war, or the 1970s onwards), and location in the USA, whether urban or rural.

Instrumental music was popular in the pre-war period, especially in the agricultural centres of the west. *Rondalla* (string ensembles) such as the Black and Tan (Kauai, HA) and *banda* (wind bands) such as the Filipino Federation Band (Stockton, CA), were organized early on. Talented musicians quickly found employment in hotel and nightclub dance bands, however, playing popular American rather than traditional Filipino repertory. Few wind bands are currently active, though the Honolulu community established a *banda* in 1980. In recent years communities in California, Texas, and Hawaii have formed *rondalla* ensembles. The University of Hawaii provides instruction in *rondalla* and *kulintang* (gong ensembles), as well as in song and dance, and the University of Washington, Seattle, teaches *kulintang* in Maranao and Magindanao styles. The Kalilang Ensemble (San Francisco) studies and presents authentic performances of repertory from Maranao and Magindanao cultures).

Traditional vocal music, which is generally solo, is performed in both informal and formal settings. It is a part of cultural presentations and nationalistic celebrations, such as Rizal Day, when Filipinos celebrate their national hero. Beginning in 1946, choral groups have gained in popularity among civic organizations, and touring choirs from the Philippines reinforce this interest; performances include choral arrangements of folksongs, as well as *kundiman* (love-songs) and Tagalog film songs; contemporary works by Filipino composers are occasionally presented. The principal motivation for the groups is singing in Filipino languages.

Commercial and pop genres from the Philippines (e.g. Pinoy rock, see [Philippines, §IV](#)) have found a market in the USA, chiefly among young, recent immigrants but also to some extent among the American-born. Sound recordings are an important means of dissemination, as are Filipino-language radio and television broadcasts, Tagalog films and concert tours by singers such as Freddie Aguilar and Jun Polistico.

The development of neo-traditional music arises from the concern for a Filipino-American identity among the younger generation and is part of a larger Asian American movement. Gong music of upland and Islamic cultures (those least influenced by the West) forms the basis for such creativity, as exemplified by the Samahan Percussion Ensemble (San Diego, CA) and the

Cumbanchero Percussionaires (Seattle, WA). In addition, neo-traditional music of Philippine and American origin provides musical material for folkdance groups inspired by Bayanihan traditions.

The transfer of music from a Philippine to an American setting has caused changes in musical style and in social context. Performances are predominantly presented as entertainment rather than participated in as social or ritual events. An important function for music is to stress ethnic solidarity and identity in contrast to the mainstream of American culture. Many Filipino-Americans, however, choose to concentrate on Western art music and popular music rather than Filipino traditions. This focus and commitment are also a significant part of the Filipino-American experience, and are consistent with patterns of adaptation developed in the Philippines during the Spanish and American colonial periods.

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Unit orchestra.

The name originally given by [Robert Hope-Jones](#) to the type of organ he designed to substitute for instrumental players in theatres. It later became better known as the [Cinema organ](#) (in the USA, the theater organ).

Unit organ.

A type of [Extension organ](#). See also [Organ](#), §VI, 4.

Universal Edition.

Austrian firm of publishers.

1. History.

Universal Edition (UE) was founded in Vienna on 1 June 1901 by three Viennese publishers: Josef Weinberger, Adolf Robitschek and Bernhard Herzmannsky sr (of Doblinger). The original idea probably came from Weinberger and the banker Josef Simon (Johann Strauss's brother-in-law). UE's initial aims were described in the *Neue Wiener Tagblatt* on 9 August 1901: 'The new music publisher is a joint venture founded by leading publishers of Austria-Hungary. ... As well as publishing the classics and significant instructive works, it will also publish compositions by important modern masters'. The main purpose of UE at the outset was to provide an Austrian edition of the standard repertory which could compete successfully with those of Peters and Breitkopf & Härtel. The firm's financial position was strengthened by the instruction from the Austrian Ministry of Education on 5 July 1901 that all Austrian music schools should buy UE publications in preference to German editions. Further stability was offered by Weinberger who undertook to purchase a substantial quantity of UE's output. Weinberger also provided the firm with its first premises, in his own building at 11 Maximilianstrasse (later Mahlerstrasse). In 1914 it moved to the

Musikvereinsgebäude where it remains. In 1904 UE purchased the firm of Aibl, which had published a number of major works by Richard Strauss and Reger. The rapid expansion of the catalogue was made possible not only by such outright purchases, but also by issuing under licence, in UE wrappers, a large number of works from other publishers.

In 1907 Emil Hertzka (*b* Budapest, 3 Aug 1869; *d* Vienna, 9 May 1932) was appointed managing director of UE, with far-reaching consequences. Along with the senior editor Josef V. von Wöss Hertzka changed the firm's publishing policy, concentrating almost exclusively on new music. He presided over the most exciting years in UE's history and after his death Paul Stefan wrote: 'When the history of the music of our time is written, Hertzka's name will stand above all others as the great originator'. Alfred Kalmus joined the firm in 1909; he remained until his death in 1972, apart from the years 1923–5 when he established the Wiener Philharmonischer Verlag. Hans Heinsheimer joined in 1923 as head of the opera department, a post he held until 1938. Alfred Schlee (*b* Dresden, 19 Nov 1901; *d* Vienna, 16 Feb 1999) began working for the company in 1927.

Hertzka's successors were Hugo Winter and Kalmus, but the changing political climate drove Kalmus to leave Vienna in 1936, the year he established UE London, and in 1938 Winter was dismissed by the Nazis; Heinsheimer left Vienna on 11 March 1938, the day before the Anschluss. In 1940 all the shares in UE were acquired by Johannes Petschull (*b* Diez, 8 May 1901), who also worked as managing director of C.F. Peters during the war years. Alfred Schlee remained in Vienna throughout the war, maintaining such contact as was possible with UE composers and, in particular, helping Webern by employing him as arranger and reader. Schlee also made frequent trips to Switzerland during the war, usually to promote Webern's music and to acquire Rolf Liebermann and Frank Martin for UE. The rapid reconstruction of UE after the war owed much to the energetic initiatives of Schlee in Vienna and Kalmus in London. In 1949 the London branch became independent from Boosey & Hawkes under whose aegis it had operated during the war; on 5 June 1951 UE Vienna was re-established, with restoration of all the original shareholders' rights and three directors: Schlee, Kalmus and Ernst Hartmann. From that time UE, both in Vienna and London, once again established itself as the pre-eminent European publisher of modern music, a position which it maintains with authority to the present day. The remarkable achievement of UE was well described by Franz Schreker in 1926: 'It has not only encouraged and sponsored the modern music movement, it has founded it'. [Wiener Urtext Edition](#) was established by UE in succession to the Wiener Urtext Ausgabe, and European American Music was founded in New Jersey in 1977; both enterprises were jointly funded with Schott. In 1999 EAM changed operation to EAMDC joining forces with Warner in Miami.

2. Publications.

UE's publisher's numbers are, in general, reliably chronological. The firm issued 400 titles in its first year of business (1901), passing the stated original target of 1000 titles in 1904 and reaching 3200 in the Spring 1911 supplement to the 1910 complete catalogue. The 1937 *Gesamt-Katalog* lists over 10,000 titles. The catalogue has continued to grow at a considerable rate since the

war; by the time UE celebrated its 75th anniversary in 1976 the main numerical series had exceeded 15,000. In 1992 the firm began a new sequence of numbers beginning at 30,000.

In UE's early years, from 1901 to 1907, most of its publications were of the classics. Their editing and arranging was entrusted to some of Vienna's leading musicians, including Hellmesberger, Heuberger, Kienzl, Rosé, Schenker, Schoenberg and Zemlinsky. With the appointment of Hertzka as director in 1907 the policy of publishing new music became apparent almost at once: among the 'recent publications' listed in the 1910 catalogue are new works by Korngold, Mahler, Schoenberg, Schreker and Zemlinsky. Hertzka made contracts with many of the most important composers of the time, excepting Hindemith, Stravinsky, Prokofiev and the French school. The list of composers contracted to UE before 1938 is imposing: Bartók, Berg, Casella, Delius, Gál, Hába, Hauer, Janáček, Kodály, Krása, Krenek, Mahler, Malipiero, Novák, Schmidt, Schoenberg, Schreker, Schulhoff, Szymanowski, Webern, Weill, Weinberger, Wellesz and Zemlinsky, among many others.

With such composers as these it is hardly surprising that UE published many of the most significant works of the time. The firm's pre-war opera catalogue is particularly notable, including Bartók's *Bluebeard's Castle* (1922), Berg's *Wozzeck* (1926) and *Lulu* (1936), Max Brand's *Maschinist Hopkins* (1929), Gál's *Die heilige Ente* (1922), Janáček's *Jenůfa* (1917), *Mr Brouček's Excursions* (1919), *Kát'a Kabanová* (1922), *The Cunning Little Vixen* (1924), *The Makropulos Affair* (1926) and *From the House of the Dead* (1930), Kodály's *Háry János* (1929), Krenek's *Jonny spielt auf* (1926), Schoenberg's *Erwartung* and *Die glückliche Hand* (both 1916), Schreker's *Der ferne Klang* (1911, vocal score by Berg), Weill's *Dreigroschenoper* (1928) and *Aufstieg und Fall der Stadt Mahagonny* (1930), Weinberger's *Schwanda the Bagpiper* (1927) and Zemlinsky's *Der Zwerg* (1921). In other genres UE's list before 1938 is scarcely less impressive, with Bartók's *The Miraculous Mandarin* (1927) and *Music for Strings, Percussion and Celesta* (1937), Berg's Violin Concerto (1936), Janáček's *Sinfonietta* (1927) and *Glagolitic Mass* (1928), Kodály's *Psalmus hungaricus* (1924), Mahler's *Das Lied von der Erde* (1911) and Ninth Symphony (1912), Schoenberg's *Gurre-lieder* (1912, vocal score by Berg), First Chamber Symphony (1912) and *Pierrot lunaire* (1914), Webern's *Passacaglia op.1* (1922) and Zemlinsky's *Lyric Symphony* (1923).

From the time of the Anschluss on 12 March 1938 until the end of the war, UE's activities were much curtailed; nevertheless, several interesting works were issued by the firm. Only two serve as a grim reminder of the period – Franz Schmidt's posthumous work *Deutsche Auferstehung* (1940) and Josef Reiter's *Festgesang an den Führer des deutschen Volkes* (1938), a cantata in praise of Hitler. Important publications include Webern's *Das Augenlicht* (April 1938), Schmidt's *Das Buch mit sieben Siegeln* (1938), Wagner-Régeny's *Johanna Balk* (1941, vocal score by Webern), Schoeck's *Schloss Dürande* (1942, vocal score by Webern) and Frank Martin's *Le vin herbé* (1943), the first of his many works brought out by the firm. After the war UE published works by Berio, Boulez, Bussotti, Cerha, Dallapiccola, Einem, Cristóbal, Halffter, Haubenstock-Ramati, Kagel, Kurtág, Ligeti, Pärt, Pousseur, Rihm, Schnittke, Skalkottas, Stockhausen and Takemitsu. Among the most notable publications are Boulez's *Le marteau sans maître* (1955), Stockhausen's *Studie II* (1956, the first electronic music to be published), Ligeti's

Atmosphères (1961), Kagel's *Staatstheater* (1967), Berio's *Sinfonia* (1972) and Pärt's *Fratres*. The younger generation of composers are represented by Georg Friedrich Haas, Furrer and Sotelo.

The firm has an established tradition of issuing periodicals. Much the most important of these was *Musikblätter des Anbruch* (1919–38; *Anbruch* from 1929), the leading journal of new music, with an inevitable bias towards UE composers. Other journals include *Pult und Taktstock* (1924–30; ed. E. Stein, 1924–7), *Musica divina* (1913–38), *Schritttanz* (1928–31), the *Haydn Yearbook* (1962–75) and *Die Reihe* (1955–62). Since 1968, UE has been publishing the *Studien zur Wertungs-forschung* (ed. O. Kolleritsch).

UE's book catalogue is also substantial, including Schoenberg's *Harmonielehre* (1911), Schenker's series of Beethoven analyses, Hauer's theoretical writings and Hába's *Harmonielehre* (1927). UE has also been active as a publisher of educational music: the *Rote Reihe*, started in the 1960s, is a comprehensive attempt to apply new educational methods to the teaching of avant-garde music.

From the start, most of UE's engraving and printing was done by R.v. Waldheim, Josef Eberle & Co. (later called Waldheim-Eberle). In 1960 however, UE purchased the Wiener Notenstecherei which serves as the firm's production department.

UE London was founded by Alfred Kalmus on 1 July 1936 and publishes new music by such British and American composers as David Bedford, Bennett, Birtwistle, Earle Brown, Feldman, Finnissy, Simon Holt, Hoyland, Muldowney, Osborne, Patterson, Rands and Schafer.

UE London's 50th anniversary in 1986 saw the highly successful première of one of its most important publications, Birtwistle's *The Mask of Orpheus*. The three young composers in the UE London catalogue are David Sawer, Julian Yu and Jan Wilson. In 1999, Robert Thompson founded UE Inc. New York establishing relationships with composers such as Osvaldo Golijov and Gabriela Ortiz.

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NIGEL SIMEONE

Universal Music Group.

Multi-national recording and music publishing organization. Formed in 1996 and owned by the Canadian firm Seagram Company Ltd, Universal Music Group is one of the world's leading music companies, with record operations in 59 countries around the world. Among the company's record labels are [A&M](#), [Decca](#), [Deutsche Grammophon](#), Geffen, GRP, MCA, [Mercury](#), Motown, [Philips](#), Polydor, Universal and [Verve](#). Universal Music Publishing Group, part of the Universal Music Group, is one of the industry's largest global music publishing operations. Its antecedents may be traced back to 1924 with the formation of the talent agency Music Corporation of America (MCA). In 1964 MCA Music Publishing began to take shape with the purchase of Leeds Music and Duchess Music. Over the next three decades, the division grew to include over 150,000 copyrights; and it represents, wholly or in part, nearly 200 publishers' imprints. Classical, popular and educational music titles are included in its catalogue. MCA was acquired by Matsushita Electric Industrial Company Ltd in 1991 and by Seagram Company Ltd in 1995.

MARK JACOBS/R

Universities.

This article examines the history of the study of music at university level.

- [I. Middle Ages and Renaissance, to 1600](#)
- [II. 1600–1945](#)
- [III. After 1945](#)

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[Universities](#)

I. Middle Ages and Renaissance, to 1600

The word *universitas* in later medieval Latin meant any association of individuals and was not restricted to a 'university' in the modern sense. The

history of the English term 'university' and its European cognates therefore shows how the organization of higher learning in the 12th and 13th centuries was shaped by the spread of sworn associations and professional corporations that is an outstanding feature of Western civilization in the Middle Ages and Renaissance. In considering these 'universities', the danger of anachronism is severe, hence the cardinal importance of proceeding cautiously in the early period, especially the decades from 1180 to 1230, which saw rise of Notre Dame polyphony; in the Western tradition this is the only musical development of epoch-making significance to have taken place in a university city.

The germinating cells of the universities were the masters (*magistri*). During the 'long' 12th century from 1090 to 1210, the period of the nascent universities, a *magister* was generally a person who had shown such aptitude at a secular school that his best choice of career, at least initially, was to become a schoolmaster himself. Because most of Latin Christendom experienced a phase of urban renewal and demographic increase after about 1050, a process that continued (albeit with less sudden energy) into the 16th century and beyond, the masters invariably based themselves in cities where a relatively abundant supply of money, sustenance and pupils was to be had. The master, in his urban school that was perhaps no more than a rented room, taught his pupils how to read Latin and to compose Latin verse; he also instilled in them some connoisseurship of classical and late antique texts such as the *De consolazione philosophiae* of Boethius. He might also extend his teaching to logic and dialectic. The evidence that some of these *magistri* composed polyphony appears early. The 'Codex Calixtinus' (12th century) contains a number of polyphonic pieces attributed in a slightly later hand to various *magistri*, including two items by 'Master Goslenus bishop of Soissons'. Goslenus became bishop in 1126, when he would have assumed the title *dominus*; if the attribution in the 'Codex Calixtinus' is trustworthy, the term *magister* may carry the date of composition back to the years around 1112 when Goslenus was a noted authority in Paris for his studies of speculative grammar and his opposition to Peter Abelard.

Such evidence is important for establishing the pre-history of the Notre Dame school of polyphonic music, but it reveals little about the formal study of music at Paris. Just as a *magister* of the Middle Ages and Renaissance might have a limited professional interest in the writings of Fathers such as Augustine – the texts that enflamed the monastic love of learning – so too he did not usually teach plainchant. If the master's classes touched upon music it was principally through the medium of revered texts such as the *De nuptiis Philologiae et Mercurii* of Martianus Capella or the *De musica* of Boethius. Numerous treatises on plainchant were composed in the 13th century, and indeed later, but Dyer (1990) has emphasized that they reveal only modest traces of the masters' fundamental technique of comparing the authoritative texts in their inheritance, posing questions (*quaestiones*) to explore the contradictions between them and then devising a *solutio* to resolve the question posed. (One author who did, Elias Salomon, showed by his eccentric manner and shaky Latin that he was far from being a *magister* in the sense described above.) The scholastic colouring is also light in most treatises on polyphony from the period before 1450 or so, and even in the most rigorously taxonomic and objective treatises, such as the *Regule* of Robert de Handlo, it is rarely to be found or does not appear at all. Certainly it

is not to be confused with the use of a rigorous structure of argument and the use of Aristotelian conceptions such as 'proper' and 'accident' or 'species' and 'genus'; these were the common property of most men after about 1150 who had been educated to read and write Latin on technical subjects.

Revealing evidence on this point is provided by a manual for arts students at Paris, compiled between 1230 and 1240–45 (now in *E-Bac*, Ripoll 109; facs. of section concerning music in Page, 1989, p.140). This mentions the set texts in arts and gives specimen questions and answers to be studied by candidates for examinations. The only set text for music is the *De musica* of Boethius, which remained among the fundamental materials for the university study of music until at least the 16th century. There is no evidence in this syllabus for the existence of 'university music texts' (Yudkin, 1990) other than Boethius, at least at this date.

Where early records still exist, exact musical requirements are often specified: at Prague (1367) 'ordinary (non-holiday) lectures on music were given as well as on arithmetic, geometry and astronomy'; at Vienna (1389) 'some books on music and some on arithmetic' was the requirement for bachelors seeking the licentiate; at Cologne (1398) a one-month study of 'music in two parts', perhaps consisting of theory and practice, was required; at Kraków (1400) aspirants to the *magisterium* heard music lectures for a month; and at Oxford (1431) 'music for the term of a year' was required of magisterial candidates.

The study of music as a liberal discipline was supplemented by other university activities such as academic exercises, masses and investitures, and there was also much informal singing, dancing and instrumental performance. Private music instruction was available to those who wanted it, and instruction was regularly given in choir schools connected with university foundations. The school of Notre Dame was allied to the university in Paris, as were St Stephen's, the Neckarschule and the Thomasschule to universities in Vienna, Heidelberg and Leipzig. Colleges at Oxford and Cambridge provided for choristers to supply a constant flow of religious services, and some college statutes emphasized music. Thus Queen's College, Oxford, required chapel clerks skilled in plainchant and polyphony to instruct the choristers, and both New College and All Souls demanded musical proficiency of all their applicants.

Paris undoubtedly provided a congenial environment for men interested in music, and throughout the later Middle Ages and Renaissance other universities did the same, notably those at Padua, which provided the milieu for the works of Prosdocimus de Beldemandis, and Oxford, a city that was at least temporarily a home to Walter Odington. Well into the 15th century, however, the question of whether the composition and study of polyphonic music existed as an established university subject remains open in many cases. Palisca (1985) maintains that 'music early earned a place alongside the disciplines of the humanist curriculum in the main Italian centres of learning' while judiciously admitting that the facts on which to base such a judgment are 'meagre' (p.8). The issue perhaps rests, in part, on what is meant by 'music' and 'musical studies'. For Johannes Gallicus of Namur (*d* 1473), who studied at the school founded by Vittorino da Feltre at the court of Gianfrancesco Gonzaga in Mantua in 1424, musical studies were conducted with the same textbook used by students in Paris two centuries earlier,

namely 'the *Musica* of Boethius'. The retention of Boethius – even if he was read somewhat differently, as is surely the case – points to the essential issue. The fundamental requirement for a university subject in the Middle Ages and Renaissance was that its material should be sensed as a universal. The emergence of the university at Bologna, one of the earliest in Europe, is intimately connected with the rediscovery of Roman law and its gradual dissemination throughout western Europe. Theology and medicine, the two other subjects studied in the Higher Faculties, may be spoken of in similar terms, especially in relation to Paris, Salerno and Montpellier. Until the mid-15th century at the earliest, polyphonic music could not readily be regarded in this light because there was no central musical language for polyphonic composition. The rise of 'music' to become a 'university subject', in something like the sense in which both of these terms are now understood, is linked to the process, chronicled by Strohm (1993), whereby a common language of polyphony emerged in Europe during the period 1380–1500. Music degrees were instituted at Cambridge, and probably at Oxford, in the mid-15th century; it has been claimed that a 'chair of music' existed at Salamanca much earlier and a chair was endowed at Bologna in 1450. Evidence like this may easily be multiplied, and it has often been assembled, notably by Carpenter (1958). As Strohm has emphasized, it reveals that the generation of 1450–90 provided the men who 'began creatively to engage in the development of the art' as university teachers (p.293).

During the early Renaissance, university music instruction continued to follow a medieval pattern. *Musica speculativa* was still an essential part of the Quadrivium, and practical musical skills were cultivated in collegiate foundations. Universities established during this period, such as Leuven, Basle and Wittenberg, insisted on musical requirements similar to those of older institutions. Although music taught as a science was gradually allied with physics, it continued to be emphasized as a separate art. The linking of music to humanistic studies, particularly Greek and Latin literature, was characteristic of the Renaissance period. At Paris, which was strongly conservative, music remained a mathematical science until the end of the 16th century when it became part of physics, and treatises by mathematicians such as Oronce Finé, the first professor of mathematics in the Collège de France, emphasize this connection. At Prague, knowledge of Johannes de Muris's *Musica*, a traditional requirement, was not insisted on after 1528, and in Germany it was not demanded after the mid-century, when *musica speculativa* became part of physics. In German universities a number of eminent theorists and composers (including Cochlaeus, Listenius, Glarean and Ornithoparchus) with an interest in contemporary music taught either publicly on a university stipend or privately.

The association of musical studies with classical poetry was strong during the Renaissance. The Collegium Poetarum et Mathematicorum, established in Vienna early in the 16th century under Conradus Celtes, became important for the cultivation of choral ode settings. At the Collège de Coqueret in Paris, Jean Dorat, professor of Greek and the teacher of Pierre de Ronsard, sang Greek poetry to a lute accompaniment and investigated Greek theories of the emotional powers of music; similar examinations were the main concert of the Pléiade and Baïf's Académie de Poésie et de Musique. Several poets held the chair of music at Salamanca in the 16th century, among them Juan del Encina. Wimpheling's *Stylpho*, the earliest of all humanistic *Schuldramen* to

incorporate ode settings, was performed at Heidelberg; and at Uppsala the musician appointed to teach singing was even called *professor poeteos et musices*.

English universities were unique in awarding degrees in music, although they did not maintain staff, and candidates learnt music privately. At Cambridge in 1464 Henry Abyndon, the earliest recorded recipient of an English music degree, became MusB and later that year received the MusD. The earliest recorded BMus at Oxford was Henry Parker, eminent 'for his Compositions in Vocal and Instrumental Musick', who received the degree in 1502, though in the same year Robert Wydow of Oxford was incorporated MusB at Cambridge, and must therefore have taken the degree earlier. The earliest known recipient of the Oxford DMus is Fayrfax, who was incorporated from Cambridge in 1511. During the century, many important English musicians obtained degrees from one or both of these universities. Degree requirements were perhaps stricter at Cambridge, where proof of theoretical and practical experience was required. Even Tye had to prove, before 'incepting', that he had spent many years studying and practising music beyond the MusB and to compose a mass to be sung at commencement. Oxford awarded honorary degrees in music: Heyther, for example, received both BMus and DMus at the same time; Orlando Gibbons, who composed Heyther's commencement anthem, was created DMus 'to accompany Dr Heather'. Late 16th-century statutes of both Oxford and Cambridge list numerous fees imposed on music candidates who ranked with candidates in the higher faculties of law, medicine and theology.

Unlike their counterparts in Germany, France and England the Italian universities played only a modest part in music teaching during the Renaissance. The only certain example of a chair of music at an Italian university during the early part of the period is that held by Gaffurius at Pavia in the 1490s, which Kristeller believed to have been granted to him as a special favour by Lodovico Sforza. Of course there was a good deal of private instruction given in university institutions, such as that of Ramos de Pareia in Bologna, but the main centres of music education in Italy throughout the 15th and 16th centuries remained the cathedrals and courts.

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Universities, §I: Medieval and Renaissance

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Universities

II. 1600–1945

This period falls into two segments: 1600–1750, when the learned study of music shifted away from *musica speculativa* towards artistic or practical concerns; and 1750–1945, which brought the rise of studies in music history, professorial appointments and a growing role for universities within public musical life. One might see a dichotomy between a practical interest in music in Britain and a more scholarly one in Germany, but the two leading countries in this history differed less than might appear.

1. 1600–1750.

2. Towards the modern university.

BIBLIOGRAPHY

Universities, §II: 1600–1945

1. 1600–1750.

Five areas need to be considered: curriculum, professional posts, ceremonies, musical life and intellectual life. Music played a small role in university curricula at least until the early 19th century. That was also true of other comparable subjects (art and literature, for example); the universities served basically law, medicine and the church, and to some extent mathematics, and attending it was not expected of a young man of means. Music was taught instead in the church, in the home and in the musician's studio; it had its own university, one might say, in the great cathedrals and courtly establishments.

Yet music played an important part in the ceremonies of many universities, either their religious rites or the acts where degrees were bestowed. The anniversary of a university's founding was usually honoured with an imposing musical performance. The heads of university choirs tended to be high-level musicians who linked academic and civic, religious and musical institutions. Performers came and went from other areas of a university; a choirboy would go on to a professional school but came back to sing in the collegium musicum. Law or jurisprudence seems to have a particularly close relationship to music: Handel and Forkel are two of many musicians who spent their early years in that discipline, and the directing board of the Leipzig Gewandhaus concerts always had at least one faculty member from it.

A rich world of private and public activities played a central part in the social life of most university communities. As Thomas Mace put it (*Musick's Monument*, 1676), 'our University of Cambridge ... [is] the home of eminent Performances upon the lute by divers very worthy Persons', and the subscription list for his book included 150 names from the university. In most places there existed a private music society; Franz Uffenbach said of his visit to Cambridge in 1710, at the one meeting weekly in Christ's College, 'there are no professional musicians there but simply bachelors, masters and doctors of music who perform ... till 11 at night'. Social and intellectual tendencies flowed together: Milton, the son of a musician who studied at Cambridge, 1625–32, wrote his first essay on the music of the spheres.

Differences between the two major confessions brought about major differences in the roles that music played in universities. In Catholic areas those responsible for teaching music could not presume to determine what sort of music was appropriate for the church. University chapels therefore remained limited to a devotional function; in France and Italy particularly the universities played limited roles in musical life after the middle of the 17th century. In Protestant areas, however, the study of practical music entered the university out of the need to understand how *cantus ecclesiasticus*, the music of the divine service, should properly be accomplished. The Lutheran and Anglican churches allowed the greatest latitude to the highly learned musicians found in university institutions, giving them special opportunities for leadership and innovation. A.H. Francke (*d* 1727), for example, Rektor of the influential Friedrichs-Universität in Halle, became the spokesman for the new

pietistic role of sacred music that harnessed expressive power to serve an ascetic, pious religious life.

The most important early establishment of a university post for a practising musician occurred through the gift of William Heyther to Oxford University shortly before he died in 1627. A lay vicar of Westminster Abbey and a Gentleman of the Chapel Royal, he brought the position about through the agency of William Camden, headmaster of Westminster School, who himself endowed what came to be the Camden Chair of Ancient History. Initially, Heyther dictated that there be a master and a lecturer of music. Whereas the former became a permanent post in Oxford musical life called the Music Professor, the latter became a single annual presentation by a succession of speakers. The outcome indicates how practical rather than theoretical music became recognized the more firmly.

Oxford served as the principal centre from which interest in earlier (or 'ancient') music developed. While this activity was not considered in very theoretical terms until the late 18th century, the musical life surrounding the university can be credited for helping establish the first set of notions and practices definably 'canonic'. Henry Aldrich (1648–1710), dean of Christ Church and a major figure in religious disputes, held regular meetings of musicians and interested people in his rooms to perform such music. Similarly, Thomas Tudway wrote an early example of music history – prefaces to a collection of sacred works he made for Robert Harley – while resident in Cambridge. Moreover, the professors of music tended to be men of some learning who took a close interest in the development of a music library and, it would seem, informally educated students in the historical progress of music as they saw it. The most prominent such professor in the 18th century, the elder William Hayes, demonstrated an unusually wide historical knowledge in his *Remarks on Mr. Avison's Essay on Musical Expression* (1753). William Crotch gave formal lectures, both in Oxford and London, and published his *Substance of Several Courses of Lectures on Music* in 1831.

On the Continent, musical posts did not rank as high as they did in England; the designation of a *professor musices* in Basle, Samuel Mareschall, in the 1570s, was unusual. But many universities, especially those in Protestant areas, appointed a director of musical activities who became an important figure in the university and also the town. Such a person was appointed as *director musices* in Uppsala in 1687, and *ordinarius musicant* in Leiden in 1693, to supervise what were called the *collegia musica*. In Leipzig a special arrangement developed by which the Kantor of the Thomaskirche also took charge of university music, which formed a regular part of J.S. Bach's duties.

As was the case in the Middle Ages, universities were not discrete institutions but in reality a collection of different and separate academic units, some of an entrepreneurial nature. Thus music schools and humanistic academies developed where singing and playing might be studied and compositions performed. A notable academy of this sort, the Accademia de' Dissonanti, was established at Modena by Duke Francesco II d'Este about 1683, in close conjunction with the founding of the University of Modena. Among the compositions written for it were several cantatas by G.B. Vitali. Such musical activities generally flourished only in proximity to a university. By the same

token, from the 16th century onwards, at many universities dancing-masters were appointed who in effect started small schools of their own. This was particularly common in Germany; the dancing-master would instruct students in the *ars saltatoria* in order to develop them as what was called 'qualifizierte Menschen'. Around 1700 there were six such masters at the University of Leipzig, who also gave instruction in French and Italian, acrobatics and manners.

Just as musical activities interpenetrated the universities' social life, so the intellectual dimensions of musical culture were interwoven within the learned disciplines discussed though not necessarily taught there. What is important is less what was supposedly taught – always a difficult matter to determine – but how members of a university and the many people who passed through these cosmopolitan towns mingled musical topics within other kinds of study in informal discussion and writing.

Between the early 16th century and the early 19th there was a fundamental transformation in the role that music played within Western musical life, and the result was to bring it much more closely into university teaching and writing. What limited the role of music within the universities' intellectual life before the mid-18th century was that few amateurs mastered the rigours of learned composition, the sacred and academic polyphony taught in the cathedrals. Music was further limited by the absence of a corpus of great works from antiquity, such as was regarded as the starting-point for a learned discipline and a pantheon of great works.

Indeed, the tradition of scientific and philosophical study of music in theoretical terms lasted in some respects to the end of the 18th century. While the writings of Boethius were no longer closely involved in musical thinking or pedagogy by the middle of the 16th century, they remained at least to be mentioned as pertinent to courses of study in many places. Scientific thinkers in 17th-century Cambridge (Isaac Newton among them) continued to apply astrological notions to musical tuning even though that subject was no longer closely linked to ideas about the harmony of the spheres. Rameau clung to some such ideas. But at the same time, by 1600 music took a prominent place within the newer areas of discourse in the universities. Even though Mersenne was not based in a university, his thinking on *musica poetica* was read and discussed there; by the end of the 18th century such ideas evolved into musical aesthetics. In such a fashion, musical learning became reorientated from metaphysical science to the humanistic arts.

In a concrete sense, the history of music in the university is the study of the history of music theory found in musical treatises. If the medieval *musica speculativa*, the glossing of texts by Boethius or Ptolemy, had only a slight connection to the study of psalmody or secular song, by the end of the Renaissance *musica practica* meant theoretical discussion of harmony and counterpoint and their application to composition. Other treatises explained all areas of practical music, from music for dinner or dancing in the halls to the more refined sorts of song. The vast majority of treatises can be directly or indirectly linked to a university environment, where they were copied or read by succeeding generations of students and other transients. The challenge to the historian is to determine to what extent treatises actually constituted part of the learning process of the university: did they merely grow out of the

university environment, or were they actual texts of lectures given in the Faculty of Arts? Since learning the Quadrivium had never taken deep root in the universities of eastern Europe, practical music was much more important within musical pedagogy there than further west. While treatises written in France or Italy rarely included examples of known, composed pieces, those east of the Elbe usually included many, in some cases works not found in western collections.

[Universities, §II: 1600–1945](#)

2. Towards the modern university.

The rapid growth of public musical life during the 18th century gave a strong stimulus to university musical activities and eventually its curriculum. After about 1750, concerts and ceremonies at many universities came to form part of the larger musical world. In Cambridge the Installation of the Vice-Chancellor had always been a major musical event, but by 1749 the one for the Duke of Newcastle was described as 'a great musical crash ... which was greatly admired'. By 1811 the one for the Duke of Gloucester involved diverse concerts and audiences of 2000 people.

Oxford had participated centrally in the rise of public concerts, since events of that nature were held in public houses during the Commonwealth. But after the erection, under Hayes's direction, of the Holywell Music Room, which opened in 1748, the city became second only to London in concert life, partly because the new toll roads made it easy for major performers to go there from London. All authority over public events was vested in the Vice-Chancellor of the University, and the Musical Society was ultimately a creature of university life, its directing committee consisting of representatives from each college, usually a 'Fellow, Scholar, Exhibitioner, or Chaplain' (the Articles of 1757). The society provided music and associated concerts for Commemoration, the Acts and the openings of new buildings.

The awarding of the MusB and the MusD changed fundamentally in meaning in the middle of the 19th century. This formed part of the formalization of teaching and expansion of research activities within universities throughout the Western world. During the 17th and 18th centuries the music degrees at the two long-established English universities had served as honorary degrees for musicians thought of particular distinction, with the requirement only that they compose a work for the occasion. In Oxford, Frederick Ouseley, professor from 1855 to 1889, began a long process of designing taught degrees in music, instituting residence requirements and examinations not only in music but also in mathematics, Latin and Greek. Examining boards led to a more formal structure of a music department. Students from other institutions, including conservatories, received degrees under the aegis of the university. At Cambridge, William Sterndale Bennett played a similar role in reforming degree requirements while serving as professor of music between 1856 and 1875. The number of awards of the MusB there grew from 12 in 1800–40 to 44 in 1875–1900. It is also clear that the undergraduate often had much to do with musical life. The letters of John Addington Symonds during his years in Oxford (1857–64) show an intense fascination with works by Beethoven, Mozart and Rossini that was to play an important part in his later writings within the Decadent movement.

The universities contributed significantly to new movements in musical life. The Musical Antiquarian Society was set up in Cambridge in 1840, bringing concerts and the reconstruction of old instruments. The Folk Music Society was founded there in 1898. Charles Villiers Stanford brought Cambridge into close touch with new tendencies in both foreign music and British music as conductor of the Cambridge University Music Society and professor from 1887 to 1924. The dawning of the special role that universities played in new music during the 20th century can be seen in the fact that the distinguished pianist Harold Bauer offered an unusual number of recent works, chiefly by Debussy and Ravel, when he visited Cambridge or Oxford.

The entrance of music into university curricula formed part of a much wider integration of musical thinking into intellectual life as a whole. The neo-classicism of the 18th century permitted a new variety of principles, by which music of the 16th century was now termed 'ancient' music, such as would have seemed foolish a century before. Public musical events and periodicals for general readership stimulated each other: columns of news on concerts and the opera became standard by 1800. In Britain and German-speaking countries members of universities were closely involved in the new musical press, from William Hayes in Oxford to J.N. Forkel in Leipzig.

Almost all the newer British universities made appointments in music by the early 20th century. One had been made in 1764 at Trinity College, Dublin (the Earl of Mornington); there followed Edinburgh in 1839, Aberystwyth in 1872, Durham in 1890, London in 1902, Birmingham a few years later and Glasgow in 1930.

That the same was not true in France indicates how deeply and how long it remained divided over religious matters, and how much that limited the role of music in the universities. The Sorbonne had a relationship each with Notre Dame Cathedral and the Sainte-Chapelle for ceremonies, and during the 18th century there existed a music director for such events. But music did not play an important role in its rituals, nor within its intellectual life. Only at the end of the 19th century did musical writings begin to come out of that university. During the 1890s and early 1900s the doctorat ès lettres was awarded for theses on musical topics to Romain Rolland, Louis Laloy and Jules Combarieu, through the Ecole des Hautes Etudes, a professional school closely linked to the university. In 1896 Lionel Dauriac began lecturing on musical aesthetics, and some 15 years later André Pirro became *chargé de cours* for the history of music, offering two different certificates. But the scholarly study of music history remained almost entirely in the Conservatoire, in the Schola Cantorum and among private individuals until after World War II.

German universities led the world in the modernization of programmes: since most had maintained neutrality in confessional identity since the Reformation, they were unusually open to innovation and leadership. Music directors took on specially high status in the academic hierarchy, both conducting ensembles and lecturing on music theory and history. The two most important early figures were Forkel in Göttingen and D.G. Türk in Halle; after both were appointed in 1779, Forkel was honoured as *Magister ohne Examen und umsonst* in 1787 and Türk was named professor in 1808. A series of other German universities followed suit: F.J. Fröhlich in Würzburg (1811), F.S.

Gassner in Giessen (1818), H.C. Breidenstein in Bonn (1826) and A.B. Marx in Berlin (1830). Many were active in musical life as writers and critics as well as performers; Forkel, for example, published a series of almanacs on musical events. Their salaries were nonetheless usually less than half that of a professor, requiring them to continue activity outside the university.

Careers devoted to music history emerged out of those followed by music directors, a process that took over 100 years. Forkel, regarded as the founder of music history as a scholarly discipline, mixed theoretical, practical and historical topics in his lectures; specialized historical study was not established until the end of the 19th century. Among the most important milestones were the bestowal of the first doctorate of philosophy for a musical topic (*Über das Schöne in der Musik*) to Briedenthal in Giessen in 1821, and the award of the Ordinariat to Eduard Hanslick in Vienna in 1870, Gustav Jacobsthal in Strasbourg in 1897 and Hermann Kretzschmar in Berlin in 1904. The grounds for legitimization of the profession changed from period to period, from a humanistic idea of the whole person made by Marx (who had to remain Professor Extraordinarius) to a scientific one by the end of the century. In the process, lines were drawn between preparation of scholars, performers and teachers: the purer kind of scholar emerged in the careers of Oesterley, Nohl, A.W. Ambros and Spitta. During the first half of the 20th century, music history dominated most schools of music in universities, and the study of performance increasingly shifted into the conservatories (now called 'Hochschulen').

The training of musicians and teachers entered the Scandinavian universities more centrally than was the case in Germany. The first professors were appointed in 1918 in Helsinki, in 1926 in Turku and Copenhagen and in 1947 in Uppsala. In the Netherlands and Belgium practices followed the German example more closely, with appointments in Brussels in 1931, Utrecht in 1934 and Amsterdam in 1953.

In the USA, the first university musical activities were performing societies of a convivial nature, usually not officially recognized by the institutions. At Harvard the Pierian Sodality (1808) and the Glee Club (1858) performed both vocal and instrumental music and gradually shifted to giving public concerts. The Glee Club grew out of the appointment of a choir director for the university chapel and obtained its own head, Archibald T. Davison, in 1912. John Knowles Paine built up the music department as the first professor of music between 1875 and 1906, and the first doctorate was granted in 1905.

Music grew up within Yale University largely under the beneficence of graduates, chiefly from the Battell family, who gave funds for instruction and performing groups. In 1854 Gustave Stoeckel, an émigré from Kaiserlauten, was engaged to teach students without offering credit. The Bachelor of Music degree was introduced in 1893, 'for the study of the Science by students already proficient in the elements of it'. The first faculty members were the prominent organist and composer Horatio Parker and Samuel Simons Sanford, an accomplished pianist from a wealthy Bridgeport family, who served without pay as Professor of Applied Music from 1894 to 1910. As was the case at the University of Michigan, American universities developed active music programmes but did not attempt to train performers in this period. Other early programmes included the University of Michigan in Ann Arbor and

Northwestern University in Evanston, Illinois; the first chair of musicology in the USA came with the appointment of Otto Kinkeldey at Cornell University in Ithaca, New York, in 1930.

Universities, §II: 1600–1945

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Universities

III. After 1945

1. France.
2. Germany.
3. Italy.
4. The USA.
5. Great Britain.

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Universities, §III: After 1945

1. France.

Between 1945 and 1968 music was entirely absent from the curricula of French universities. Musicology was taught in only three: Strasbourg (from 1872), Paris (from 1903) and Poitiers (from 1961). It was a subsidiary subject, to be studied as an adjunct to education in another discipline such as history or literature. The one major innovation during this period was the creation of a first postgraduate doctorate, the *doctorat de 3e cycle*, in 1958. This new diploma, requiring a shorter thesis than those submitted for the full doctoral degree (the *doctorat d'Etat* or *doctorat ès lettres* still essential for candidates applying for positions as university teachers), prompted a sharp rise in the numbers of submitted theses on musicological subjects, from about five a year in the 1960s to about 15 a year in the 70s.

Reforms instituted in 1969 progressively introduced music into university studies on a par (at least in principle) with other disciplines in the humanities. The primary motive was to bring the training of secondary-school teachers of music and the plastic arts into line with that of teachers in other subjects. (Until 1968 music and art teachers qualified at teachers' training centres outside the universities.) As a result, musicology became a possible choice of special subject in a complete university course in music, and for the first time universities would offer posts to musicologists. The reforms took place in the context of a wider series of changes manifested in the founding of more universities, and particularly in the splitting of the University of Paris into smaller units. Since 1969 Paris *intra muros* (within the city) has had seven universities, four of which (Paris I, Paris III, Paris IV and Paris V) have part of their premises at the Sorbonne, the prestigious site of the old Faculty of Letters. Six more universities in the suburbs, Paris VIII to Paris XIII, were added to these seven. In 1969 Paris IV and Paris VIII were authorized to

provide music teaching; a year later Aix-en-Provence in association with Marseilles I, Tours in association with Poitiers, and Strasbourg II also introduced the new subject.

In 1984, the French system of doctoral studies was simplified in order to facilitate mobility among researchers and make it more like the system in other countries (notably Germany, the UK and the USA). A single doctoral degree was introduced, and training in research, previously almost non-existent, is now conducted within a doctoral training group. The first year of doctoral studies leads to a *diplôme d'études approfondies* (diploma in further studies; DEA), which recognizes both theoretical and methodological training, and introduces basic research techniques. The recommended period spent writing the post-DEA thesis is two to four years. The old 'main' thesis for the degree of *doctorat d'Etat* has been replaced by an *habilitation à diriger des recherches* (authorization to supervise research work; HDR), which is required of anyone applying for a position as a university professor.

In 1999 music was being taught in 20 of the 85 French universities. While there is considerable variation in curricula, all universities must prepare students for national diplomas, and the content of these studies is set by the government. (The advantage of this system is that students can begin their studies at one university and continue them at another.) The teaching covers aural training, composition, practical music (singing and instrumental performance), criticism and analysis, music history and acoustics; part of the course is usually set aside for non-musical subjects (such as literature, the other arts or languages), and part remains free for options chosen by the university or the student. The first two years of study lead to a *diplôme universitaire d'études générales* (DEUG), and the third year leads to the first degree, after which the student has two options: either to take the high-level competitive examination to recruit secondary-school teachers, or to spend a year working for a master's degree, which usually involves more intensive work and sometimes original research (candidates applying to study for the doctoral DEA must hold a master's degree). Of the 20 universities teaching music, only 13 prepare students for the master's degree, and there are only eight centres for doctoral training in music and/or musicology.

The French system is unusual in attempting to combine music and musicology on the basis of a three-year common-core curriculum. This approach has its advantages but is not without drawbacks, the most serious being the growing predominance of technical studies (solfeggio, harmony, analysis and theory) over intellectual studies (notably in music history). Increasingly, the main objective seems to be to train secondary-school teachers, and research (a field in which there are admittedly fewer openings) is rarely given priority.

See also [Musicology, §III, 1.](#)

[Universities, §III: After 1945](#)

2. Germany.

After World War II, institutes of musicology with the right to award the PhD (in some cases called 'seminaries') were built up again in German universities, in their traditional place within the philosophy faculty. Some new universities, mostly created in the 1960s (Bochum, Kassel, Oldenburg etc.), also acquired musicological institutes, and others were attached to Staatliche Musikhochschulen – colleges of music responsible for training in musical performance and for the teaching profession (Berlin, Hanover, Frankfurt, Cologne, Düsseldorf etc.; see [Conservatories](#), §IV). Ideals deriving from Wilhelm Humboldt's views on university education provided guiding principles: the education of a cultured personality rather than vocational training; freedom to change one's place of study (*academische Freiheit*); and the interdependence of research and teaching. The only condition of entrance to university was, and still is, the attainment of the higher school-leaving certificate, or 'Abitur'. For over two decades after 1945 the doctorate was still the only degree awarded. As numbers of students grew, especially during the 1970s, the MA degree was established, both to determine whether the student was suited for the PhD and to provide a new finishing qualification. For many years there was no BA degree; a continuing rise in student numbers at the end of the 20th century, however, brought the realization that not all can or wish to profit from the lengthy MA course. The economic burden of long years of study also forced a consideration of the BA, and, in a few cases, its actual introduction.

German students study two or three subjects for the MA, of which musicology may be the principal or a subsidiary subject. (In the German Democratic Republic, 1949–89, it was also possible to take a diploma in musicology without subsidiary subjects.) The general pattern of study is now that of about four semesters (two years) up to an intermediate examination (the Zwischenprüfung, a relatively recent development), and about six more semesters until the MA examination. If musicology is the principal subject, a short thesis is submitted. Students are free to choose both the time when they will be examined and their examiners (another aspect of *academische Freiheit*), although guidelines about the length of time of study are becoming more rigidly enforced. Courses are therefore divided generally into those suitable for study either before or after the intermediate examination, but there is no division into first-year or second-year courses. After the MA, students may proceed to the PhD (Promotion). An extra qualification, however, the Habilitation (sometimes thought of as a second doctorate), is required before a professorship may be taken up.

German musicological institutes are strongly hierarchical, usually with two professorships (three or four in a few large universities) and one assistant on a limited-term contract, who will typically be completing the Habilitation or seeking a professorship. Almost all other courses will be given by part-time teachers. The competition for professorships, even after the long and arduous road to the Habilitation and beyond, is correspondingly intense. It has resulted in a relatively narrow, élite stratum of scholars, of considerable social prestige (and civil-servant status), many of whom will be directing research and editorial projects. Below this level, however, posts are neither plentiful nor secure nor well paid. Posts equivalent to, say, that of the British lecturer do not exist.

There is great variation in the size of music departments. Some have only a handful of graduates in a year, others several dozen. The actual number of students enrolled ranges from 50 or fewer to several hundred (the extra teaching load in bigger departments is taken up by part-time teachers, while professors remain in charge of examining).

Professorships have traditionally been held by music historians covering complementary periods of music history. In the 1970s pressure gradually mounted for more attention to be paid to the different branches of systematic musicology (such as acoustics, music psychology and sociology). Despite the obstacles inherent in the system to changing the orientation of a professorship, or creating a new one, posts in systematic musicology were established in some larger universities (e.g. Cologne, Hamburg). A few professorships in ethnomusicology also exist.

With some variation depending on the make-up of the teaching staff, German students will study mainly music history, with little or no systematic musicology. Such areas as jazz and popular musics are also rarely represented. Harmony, counterpoint, score reading and so on are commonly taught in the early stages of study. Musical analysis as a more highly developed discipline has been slow to establish itself. To some extent this reflects the distinction still maintained between 'education' and 'training'. (In those universities with teacher-training departments, the teaching of some musical skills may be shared between the musicology and music education departments.) Musical performance as an element in degree courses is practically unknown, although universities usually support an orchestra, choir and other ensembles open to members of all faculties.

Lists of the main lectures and seminars held at musicological institutes in Germany, Austria and Switzerland are published twice annually in *Die Musikforschung* (in many respects the organization and curricula of Austrian and Swiss universities resemble the German pattern). Whereas in the 1950s there were musicological institutes at 17 universities in West Germany and West Berlin, this number had doubled by the end of the 1970s. In East Germany, with initially five university institutes, the twin pillars of research and teaching were sundered, many musicology departments being closed or reduced to servicing teacher-training, while research was concentrated in special institutes outside the university system. The Gesellschaft für Musikforschung, founded in 1948, remained common to the two Germanies until 1968, when East German members were obliged to resign and join the Kommission für Musikwissenschaft des Komponistenverbandes. After the reunification of Germany in 1989, university institutes in the former German Democratic Republic were integrated into a unified system. In the late 1990s there were over 40, with seven comparable institutes in Austria and four in Switzerland.

The challenge of rebuilding the edifice of German musicology after 1945 was met by outstandingly gifted scholars, who were able to launch such landmarks in the history of the discipline as the encyclopedia *Die Musik in Geschichte und Gegenwart* (ed. Friedrich Blume), new complete editions of several composers' works and other monumental series. In retrospect, the institutional environment for these achievements appears to have been propitious. In the last quarter of the 20th century, however, several factors

made it difficult to pursue the traditional goals as single-mindedly as in the first two decades after the war. The intellectual upheaval at the end of the 1960s questioned the concentration of musicology on historical and philological research. Alongside the great expansion in the potential scope of the discipline itself, student numbers increased inexorably, making traditional patterns of study and teaching impracticable. The need to coordinate courses at a European level also became important. All these factors will presumably lead to changes in the way musicological institutes function in Germany in the future.

See also [Musicology, §III, 4](#).

[Universities, §III: After 1945](#)

3. Italy.

Apart from a few private universities, none of which offers courses in music, the Italian university system is public and was formerly organized nationally, initially under the control of the Ministry of Public Education and then (from 1989) under the Ministry of the University and Scientific and Technological Research.) Entrance to university before World War II was restricted to graduates of an accredited classical lyceum who passed a national exam; after the war this requirement was gradually relaxed and entrance is now open to all who complete any accredited secondary school curriculum. By the late 1990s the number of universities had risen to 69, with a teaching staff of 49,000, an administrative staff of 58,000 and 1,700,000 students.

The University of Turin offered a course in music history as early as 1925. The first chair of music was established at the University of Florence in 1941 (it was eliminated in 1953), the second at the University of Rome in 1957; among those who campaigned for music courses were Raffaello Monterosso and Giuseppe Vecchi, as well as Diego Carpitella. Until the 1970s most universities recruited untenured teachers on a yearly basis. An important university reform law of 1978 established the tenured categories of full professor (*professore ordinario*), associate professor (*professore associato*) and researcher (*ricercatore*). At the same time music history, which previously had generally been taught within an institute of art history or Italian literature, was grouped with related disciplines in departments of the arts or performing arts.

By 1998 music history was being taught at some 30 Italian universities. Other courses (musical dramaturgy, musical philology, paleography, ethnomusicology, history of theory etc.) may also be offered, but only a few universities regularly teach several music subjects. Those granting degrees in musicology are the universities of Pavia at Cremona (since 1952), Bologna (1970), Macerata at Fermo (1989) and Cosenza (1990). Universities do not offer practical training in music – this is left to [Conservatories](#) – and even university choirs are rare.

The student of music at a university usually pursues a liberal arts degree; the 21 exams (which may have a written part but, by law, must also contain an oral part) cover the music subjects available at the particular university, as well as a selection of other liberal arts subjects. A degree related to preserving Italy's artistic heritage was instituted in the 1990s, but it only occasionally includes courses concerned with music. All university students must write a final thesis: given the availability in Italy of primary sources, this is most often based on original research and may be on the level of a PhD dissertation. In 1999 a government proposal was passed which would reduce university courses to three years (without thesis), followed by an optional two-year course (with thesis); specialization, for instance in education, would entail a two-year course.

An advanced degree called Dottorato di Ricerca was instituted in 1978 and is available only at universities which specifically request it from the government. Until 1998 students could take part in the advanced degree only if they passed an entrance examination and obtained one of the few government grants. In the future, however, it is expected that each university will award its own grants. In music, in order to provide more courses and facilities, groups of two or more universities have offered Dottorato di Ricerca programmes jointly, with administrative seats established at Bologna in 1983, Pavia at Cremona in 1987 and Rome in 1991.

Faculty openings are filled by public competition, held at the government's discretion. Because such competitions have been infrequent, university music careers in Italy have been largely stagnant. A new system of competition, however, was implemented in 1999, resulting in a marked increase in the number of full and associate professors. In 1993 the Associazione fra Docenti Universitari Italiani di Musica was founded to promote discussions with the government; in 2000 it had 103 members, with F. Della Seta as president.

See also [Musicology](#), §III, 2.

[Universities](#), §III: After 1945

4. The USA.

Most colleges and universities in the USA, unlike their European counterparts, offer both academic and applied studies in music. Since 1945 many universities have established schools of music combining both types of study; among the larger schools are those of Indiana University and the universities of Michigan, Illinois and Texas. Such schools typically have much larger faculties and student bodies than academic departments of music. The department usually forms part of a school of arts and sciences, and its chair reports to the dean or director of the school. A school of music has more autonomy than a department, and its administrator reports to a higher level, usually the provost of the university. Most departments of music in colleges and most schools of music in universities offer both academic and applied instruction in music. Some departments, such as those at Harvard, Princeton and Columbia universities, maintain the European approach of excluding

applied music but include instruction in composition (see *also* [Conservatories, §IV](#)).

Undergraduates typically choose a 'music major' leading to the Bachelor of Arts (BA), Bachelor of Music (BM) or Bachelor of Music Education (BME) degree (the labels for these degrees vary: some institutions, for example, award the Bachelor of Fine Arts or Bachelor of Science in Music). In general the BA places more emphasis on the liberal arts and less on musical performance and composition than the BM; the BME prepares students to teach music in secondary schools. All three programmes include courses in the history and theory of music. Colleges and universities also offer numerous courses in music appreciation, music history, music literature and music theory for undergraduates not specializing in music.

At the graduate level students may work towards the Master of Arts (MA, an academic degree) or master's degrees in music performance or education. Master's degrees usually take one to two years to complete. Qualified students may then proceed to the Doctor of Philosophy (PhD) in musicology, ethnomusicology or music theory. Schools of music usually offer the Doctor of Musical Arts (DMA) in performance. The doctorate in music education (DME) is most often administered by schools of education rather than departments or schools of music. Schools of music typically offer advanced degrees not only in applied music but also in academic studies, culminating in the PhD. Yale University is unusual in its inclusion of both a department of music for academic studies and a school of music for applied studies.

The range of academic courses offered in music for both undergraduate and graduate students has expanded greatly since 1945. An important impetus was the arrival in the USA during the late 1930s and 40s of numerous European musicologists, mostly German and Austrian, who fled the Nazi regime; among them were Alfred Einstein, Karl Geiringer, Otto Gombosi, Hugo Leichtentritt, Edward Lowinsky, Paul Nettl, Curt Sachs, Leo Schrade, Eric Werner and Emanuel Winternitz. Two disciples of Heinrich Schenker, Oswald Jonas and Felix Salzer, exerted a significant influence on music analysis.

In the years immediately following World War II undergraduate music-major courses consisted mainly of surveys of music history, courses in the music of specific composers and historical periods, and various theory courses. Musicological study at the graduate level was mostly historical, with special emphasis on medieval and Renaissance studies. In the mid-1960s, graduate schools began to pay more attention to later historical periods, although traditional musicological methods continued to be applied. The traditional approach to historical musicology has been maintained in many fields, especially in music of the Middle Ages and Renaissance, but new approaches have become increasingly important at both the graduate and undergraduate levels (see below). Graduate schools have also placed greater emphasis on the theory of music, in particular Schenkerian analysis, set theory and computer technology.

In the 1960s scholars such as Charles Seeger, Alan P. Merriam and Ki Mantle Hood brought the discipline of ethnomusicology to prominence. Merriam, active as an anthropologist at Northwestern University in the 1950s and at Indiana University beginning in 1962, emphasized the study of music

within culture, as reflected in his book *The Anthropology of Music* (1964). From 1954 Hood taught at the University of California at Los Angeles, where he established the Institute of Ethnomusicology in 1961. In *The Ethnomusicologist* (1971) he argued that music must be understood both on its own terms, by participation in performance, and within the context of its society. His was the first programme in North America to offer instruction in playing the Javanese gamelan, and his institute also provided opportunities for students to perform a wide variety of other non-Western musics. Seeger's approach was universal: instead of separate historical and ethnomusicological studies, he advocated one musicology, although his work was of primary importance to ethnomusicologists. During the 1960s Seeger was research musicologist at the UCLA Institute of Ethnomusicology (until 1970). Graduate courses in ethnomusicology are offered in universities throughout the USA; among the most active programmes, in addition to those mentioned above, are those at Wesleyan University and the universities of Michigan and Illinois. Courses in non-Western musics have also been added to the curricula for undergraduates at many institutions.

Before 1945 colleges and universities paid little attention to art music in the USA, and virtually none to American psalmody, folktunes, African American music, jazz and popular entertainment music. From the 1960s, however, these genres became increasingly important to scholars teaching at both the graduate and undergraduate levels. In 1961 Gilbert Chase founded the Inter-American Institute for Musical Research at Tulane University, and a decade later H. Wiley Hitchcock established the Institute for Studies in American Music at Brooklyn College. Richard Crawford, at the University of Michigan, has been an important influence on research and teaching in the field. Most institutions now offer courses in American music, and universities with ethnomusicological programmes have taken the lead in research in a variety of American musics.

Jazz entered the curricula of North American colleges and universities as an area of applied study. In 1947 North Texas State Teacher's college (now the University of North Texas) at Denton became the first institution in the USA to offer a programme in jazz performance; Indiana University followed shortly thereafter. Virtually every college and university that teaches applied music now has at least one jazz band, and courses in jazz improvisation are offered at many institutions. This trend, coupled with the increased interest in ethnomusicology and American studies, led to the introduction of undergraduate and graduate courses in jazz history, and to the writing of dissertations on jazz (viewed today as a 'classical' music). The Institute of Jazz Studies at Rutgers University is among several important centres fostering the study of jazz.

Since the 1970s the study of the music of African Americans has become increasingly prominent. A major impetus for research in this field was the Black Music Center at Indiana University, founded in 1970 by Dominique-René de Lerma. This centre, which continued into the 1980s, served as a clearing-house, depository and research-reference site for the documentation of African American music history. Also in 1970 Indiana University established a Department of Afro-American Studies, in which students may concentrate on music while also taking courses in the School of Music. The department is one of the two most important locations for teaching and research in this field,

the other being the Center for Black Music Research at Columbia College in Chicago, founded in 1983 by Samuel A. Floyd jr.

Among the more recent developments in the academic study of music in North American colleges and universities are those associated with 'the new musicology' (See [Musicology](#), §III, 8). These include a variety of approaches modelled on trends in literary criticism, studies of women in music, gay and lesbian issues in music, the criticism of music in terms of gender, and music in relation to politics and various ideologies. Of these approaches, the subject of women in music appears to have had the greatest influence on curricula. The advent of the computer has also had a wide-ranging impact on music teaching and research (see [Computers and music](#), §VII). Since the 1980s computers have been used to assist in teaching undergraduate theory and music appreciation courses. In the 1990s interactive music programs on CD-ROM began to be used in teaching undergraduate music history and appreciation. At the graduate level, the teaching of bibliography and the practice of research have been transformed by the availability of on-line bibliographic databases. The computer has become an indispensable tool for music students at every level.

[Universities](#), §III: After 1945

5. Great Britain.

Although British universities have granted music degrees as a professional qualification since the 15th century (and were, indeed, the first in Europe to do so), it was not until after World War II that music was accepted as a subject suitable for full-time study. Undergraduate music degrees were instituted at Cambridge in 1945 and at Oxford in 1950. In both these institutions the link with the cathedral tradition has been an essential ingredient, since individual colleges have maintained their own choral establishments, which have attained the highest standards over several centuries. In the postwar years, chairs in music and full-scale music departments were also established at many of the new 'red-brick' universities. Although there have always been opportunities for performance, the main purpose of these programmes was to provide a general education in music with an emphasis on scholarship and research; these remain the primary basis of most higher degrees. University curricula in this period included imitative composition, usually in styles from the 16th century to the early 19th; music history and literature; and skills such as fugal composition, critical commentary, ear training and keyboard tests. Free composition or performance was an option for a student's final year, and individual dissertations were admitted later.

This traditional curriculum has been maintained in the oldest British universities. Musical scholarship since World War II, largely through these institutions, has opened up a wider historical repertory through the work of figures such as Gerald Abraham, Denis Arnold, Frank Ll. Harrison and J.A. Westrup. The series *Musica Britannica* was founded in 1952 with Anthony Lewis as general editor and Thurston Dart as secretary. Dart started the department at King's College, London, in 1964, and his legacy of scholarship applied to the performance and recording of early music was carried forward in the careers of such practitioners as David Munrow, John Eliot Gardiner and Christopher Hogwood. The presence in universities of immigrant scholars

such as Hans Redlich, Egon Wellesz and, in the 1990s, Reinhard Strohm, has expanded British horizons. In 1964 Wilfrid Mellers started the Music Department at York with a staff of composers and a teaching programme reflecting all aspects of contemporary music as well as connections with the study of literature and music education. This use of composers, although completely independent, had parallels with the 'Literature and Materials' programme at the Juilliard School of Music, New York, established a decade earlier.

In 1962 Peter Maxwell Davies felt he had to go to Princeton to study composition seriously; however, the study of 20th-century music steadily gained ground in the newer music departments. Electronic studios proliferated in the 1960s and 70s, and computers were soon being used for composition, analysis and eventually the delivery of teaching materials. Courses in jazz and popular music were developed with notable contributions to the field from Richard Middleton and the journal *Popular Music* (1981) as well as such specialists as Stephen Banfield. Musicology itself gradually expanded to include ethnomusicology, pioneered by John Blacking, psychology, acoustics, gender studies and applied aspects such as music education, music therapy and arts administration, which all found a place in university curricula.

This unprecedented diversification within a generation has produced a stimulating crisis of identity for music in tertiary education. Boundaries have been crossed or blurred, and selective specialization based on what George Rochberg called 'supermarket curricula' has taken the place of the inherited general culture based on the full range of Western music, usually Austro-German. Degrees are now offered in what used to be regarded at best as fringe areas, such as electro-acoustic composition or commercial music. The balance between performance and academic studies has shifted as well, with universities taking performance more seriously and music colleges embracing contextual and analytical study (see [Conservatories](#), §IV). This interaction has gone a long way towards healing what Mellers in 1973 (*MT*, cxiv, 245–9) called 'the breach between making and doing and knowing ... epitomised in the division between music colleges (places that do) and universities (places that know)'. Theory and analysis, formerly represented by little more than a kind of critical commentary in the tradition of Tovey, in the postwar period acquired a significant stake in university courses based largely on the ideas of Schoenberg and Schenker. Periodicals such as the *American Journal of Music Theory* (founded in 1957) and *Perspectives of New Music* (1962) and the British *Music Analysis* (1982) provided new forums for analytical discussion, where the work of Arnold Whittall has been seminal. Composition was recognized as a discipline leading to higher degrees, and some influential British composers held positions in university music departments. By the 1950s these included Hadley, Orr, Rubbra, Wellesz, Hoddinott, Mathias and Leighton; a generation later, Goehr at Cambridge, Harvey at Sussex; and – in the 1990s – Casken at Manchester, Birtwistle at King's College, London, and Lefanu at York.

From the 1960s many British universities became patrons of the arts with an influence in their regions comparable to that of European courts in earlier centuries. Music departments became centres of musical culture inside and outside the institution. Some universities developed their own arts centres,

not always linked to music departments, and schemes employing performers and composers in residence evolved on American patterns. These developments have reflected the changing nature of the subject, notions of its public accountability and opportunities for employment in the field. Increased numbers of music students beyond those needed in performance or teaching have been justified by new outlets in the media and administration; these include radio and television, organizations such as the Arts Council and its regional Arts Associations, arts management and the recording industry. Music graduates also take up careers in jazz, pop and music theatre, with more crossovers between categories than in earlier generations.

In this increasingly fragmented musical culture it has become impossible even for relatively large music departments to offer the breadth of expertise normally expected from a full-time teaching staff; small departments have been forced to specialize. This situation has been exacerbated by government assessment of both teaching quality and research output. As a result of the quadrennial Research Assessment Exercises, on which critical state funding for universities largely depends, there has been some growth in the number of university music departments with staff actively engaged in research. (This increase partly reflects government policy in raising the numbers of students participating in higher education in general, and the granting of university status to polytechnic institutions in 1995.) Music colleges became eligible to enter the exercises in 1996 and are assessed on the same basis as universities, with composition and performance regarded as the equivalent of research. The trend towards specialization has profoundly affected undergraduate teaching, which no longer reflects music education as previously understood. Together with funding constraints, it may limit the contribution of university musicians to public life, although in the short term it has undeniably demonstrated the quality and quantity of British music scholarship.

See also [Musicology](#), §III, 3.

[Universities](#), §III: After 1945

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Unterbrechung

(Ger.). See [Interruption](#).

Untergreifen

(Ger.). See [Motion from an inner voice](#).

Unterholtzer [Underholtzer, Niederholtzer], Rupert [Ruprecht]

(b Salzburg, c1505–10; d ?Venice, ?after 1542). Austrian composer. His father was Thomas Unterholtzer, a tailor who had business links with Venice. He is described (in *CH-Bu* F.X.1–4, Nr.90) as 'discipulus illius Finckii Salisburgensis'. Heinrich Finck went to Salzburg with Cardinal Matthäus Lang in 1519 after the latter's enthronement as archbishop and remained as composer to the cathedral chapter probably until 1527. If Unterholtzer was born about 1510, he could have been a choirboy in Finck's Kapelle and later could have learned composition from him. He was ordained and in 1528 studied at Ingolstadt University, but he then became a merchant like his father. He went to Venice on business and married an Italian. In 1556 his son Thomas was made a citizen of Salzburg.

Unterholtzer studied music seriously only in his youth, but nonetheless he left his mark. Together with Gregor Peschin, Johannes Stomius and Wilhelm Waldner he belonged to that group of composers in Salzburg in the early 16th century who took part in the humanistic movement and who were certainly influenced by Paul Hofhaimer, also working in Salzburg. Unterholtzer's motets and secular songs appeared in several collections of the time, but were also circulated in manuscripts as far afield as Regensburg, Basle and Hamburg. The extent of his output is not known, and a study of his work and its dependence on that of Finck has not been made.

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Ad Dominum cum tribulare, 4vv, 1539⁹; Ecco ego mitto vos, 5vv, 1540⁷; Laudate pueri Dominum, 4vv, 1542⁶; Oime patientia, 3vv, 1541²; Oime patientia, 4vv, ed. in Rhau: Musikdrucke, iii (1959), 25; O Thoma Didyme, 3vv, 1541²; Valde honorandus est, 4vv, ed. in Rhau: Musikdrucke, iii (1959), 117; Was nit sol sein, 4vv, ed. in *MMg*, xxvi (1894), 96; Patris sapientia, 4vv, *CH-Bu* F.X.1–4, Nr.90; 3 Latin tricinia in *D-Rp* B.220–22

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LOTHAR HOFFMANN-ERBRECHT

Unterklang

(Ger.).

See under [Klang](#) (ii).

Untersatz

(Ger.).

The term for pipes of the larger pedal stops, placed on a chest below (and at the back of) the main chest of organs in north and central Germany, c1575–1825. See under [Organ stop](#).

Unverdorben [Unferdorfer], Marx [Marc, Max]

(fl ?mid-16th century). German lute maker, active mainly in Italy. He was a cousin of Luca and Sigismondo (i) [Maler](#) and married Angela, the daughter of Giovanni Gisoli (also known as Batilori), with whom Luca Maler made a contract in 1527. In 1530 Maler's son Sigismondo (ii) was apprenticed to Unverdorben for a year, and Unverdorben is mentioned as a beneficiary in Luca Maler's first will, also dated 1530. Shortly afterwards he appears to have moved to Venice, although legacies to the daughters of 'Marco Oserdoni, lute maker of Venice' in Maler's second and last will of 1552 suggest that the family connection was maintained.

The Fugger inventory of 1566 (see Stockbauer, and Smith) includes 'Eine grosse alte Lauten von Max Unverdorben'. A few of his instruments survive, though none are in original condition. These include a fine multi-rib yew instrument (in Fenton House, London), labelled 'Marx Unverdorben in Venetia 158...', which was rebuilt as a 13-course baroque lute by Buchstetter of Regensburg in 1747. The Victoria and Albert Museum, London, has a very striking lute back composed of a complex and unsupported marquetry of different woods (no.193-1882). The Museo Municipal della Musica, Barcelona, has a seven-course lute with a 13-rib back of quilted maple (no.408). The Lobkowitz collection in the Czech Republic has one instrument converted in the 18th century (this was formerly in the Národní Muzeum, Prague). Another instrument, remade as a theorbo, is in the Museo di Strumenti Musicali, Rome (no.37).

The stylistic disparity and the date of the Fenton House lute suggest that at least two generations of Unverdorbens are represented in the surviving instruments.

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LYNDA SAYCE

Unverricht, Hubert

(b Liegnitz, Silesia [now Legnica, Poland], 4 July 1927). German musicologist. From 1947 he studied musicology at the Humboldt University in Berlin under Vetter, Meyer and Dräger with German philology and philosophy as secondary subjects, and from 1952 under Gerstenberg at the Free University, Berlin, where he took the doctorate in 1953 with a dissertation on programme elements in instrumental music to 1750. After acting as research assistant at the Joseph Haydn-Institut in Cologne (1956–62), he became assistant lecturer at the musicology institute of Mainz University (1962–7). He completed the *Habilitation* in musicology at Mainz in 1967 with a study of the history of the string trio. In 1971 he was appointed research fellow and professor at Mainz and from 1980 he was professor at the Catholic University of Eichstätt. He retired in 1991. His chief work has been the study of source materials and the music of Viennese Classicism, particularly Haydn and Beethoven, as well as research on chamber music and the music history of Silesia and the Rhineland.

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HANS HEINRICH EGGBRECHT/WOLFGANG RUF

Unverzagte [Unvuortzaghete], Der

(fl late 13th century). German poet and composer of *Sangsprüche*. He was probably of noble birth, and was among the most prominent *Spruch* poets of his time. His name may derive from his bold expressions of open criticism, directed not so much at political or socio-political situations (as with Walther von der Vogelweide) as at the personal characteristics of kings and royal lords, their generosity or meanness, justice or injustice, artistic sensitivity or philistinism, and so on. In addition, he cultivated the traditional themes of pleading for his lord's favour, praising and upbraiding his patron, or instructing young people. *Ez ist ein lobelīchiu kunst* is informative with regard to contemporary artistic practice in stating that singing should be more highly

regarded than mere instrumental music. There are no religious poems. The Jenaer Liederhandschrift (*D-Ju* E1.f.101) contains Der Unverzagte's 22 *Spruch* stanzas: they are formulated in three different *Töne* (see [Ton \(i\)](#)), the three melodies of which also appear in this manuscript. Although his work is not outstanding in either form or content he seems to have been well regarded by his contemporaries, since he is mentioned together with Konrad von Würzburg and Der Meissner in a polemical work by the Rumsiant.

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music ed. in Taylor, i, 93ff

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Der Künec Ruodolf minnet Got

Ez ist ein lobelîchiu kunst

lunger Man von zwenzic Jâren

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG/LORENZ WELKER

Unvollkommene Kadenz

(Ger.).

See [Plagal cadence](#).

Uolrich von Liechtenstein.

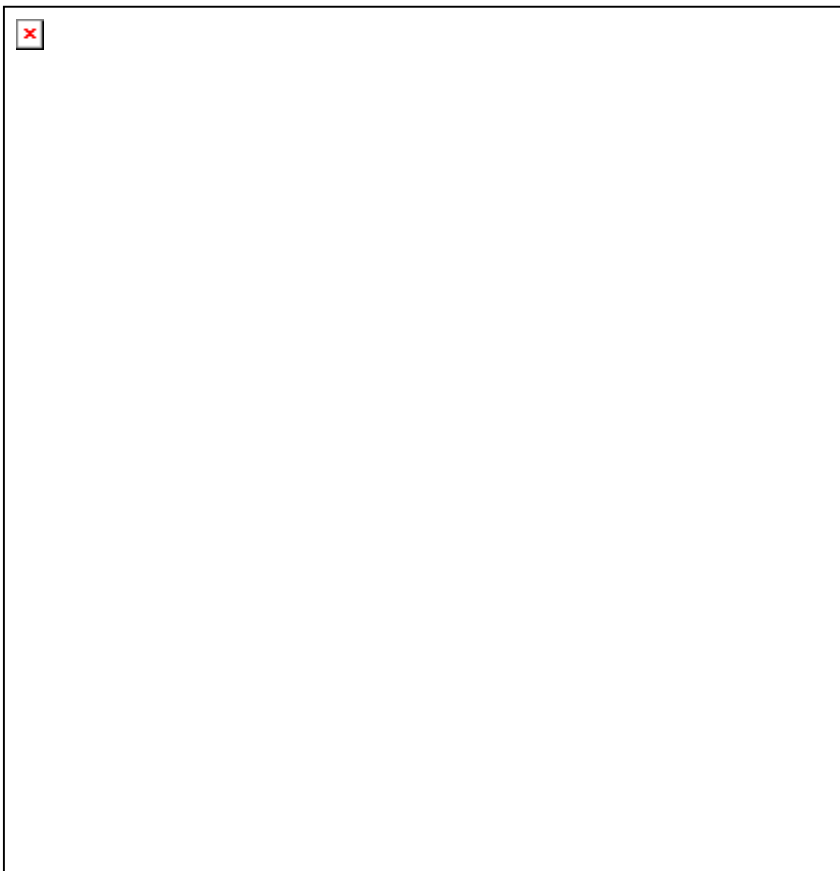
See [Ulrich von Liechtenstein](#).

Upbeat

(Ger. *Auftakt*, *Vortakt*).

In a measured [Rhythm](#), that impulse that immediately precedes, and hence anticipates, the [Downbeat](#), which is the strongest of such impulses (see [ex.1](#)); an anticipatory note or succession of notes, sometimes referred to as an 'upbeat figure', occurring before the first barline of a piece, section or phrase.

An alternative expression for 'upbeat figure' is 'anacrusis' (from Gk. *ana*: 'up towards' and *krousis*: 'to strike'; Fr. *anacrouse*), a term borrowed from poetry where it refers to one or more unstressed extrametrical syllables at the beginning of a line.



The occurrence of upbeats at more than one level in a rhythmic scheme is illustrated in [ex.2](#): the upbeat, in the metric sense of the term, occurs at *b*, though at a local level the semiquaver at *c* is an upbeat to the note at the downbeat of the following bar (*d*); at a lower level, the semiquaver at *a* is an upbeat to the note at *b*. Anacruses are often found embedded at several levels in musical works. In [ex.3](#), the first rhythmic group at the smallest level is initiated by the two-note (B–C) anacrusis leading to the downbeat of b.1. The first two bars, in turn, function as an anacrusis to the downbeat of b.3.





In the early 19th century Momigny formulated the thesis that a well-formed rhythmic unit always proceeds from upbeat to downbeat. Riemann later universalized this idea as the principle of *Auftaktigkeit*, that is, the notion that the prototypical beginning for rhythmic groups of any size is anacrustic. The expressive potentials of anacrustic rhythms in terms of performance timing and nuancing were extensively explored by Lussy, who identified as many as 20 different kinds of anacrusis, such as 'ornamental', 'accelerating', 'suspensive' etc.

An anacrusis is in essence an initiation on a non-accent, and as such it is rhythmically unstable: its most fundamental characteristic is the forward rhythmic impulse it generates towards the accent. Certain writers have therefore extended the term still further and applied it to whole spans of tonal instability, arguing that a whole phrase, for instance, can be heard as an anacrusis to its own cadence.

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MINE DOĞANTAN

Up-bow.

See [Bow](#), §II.

Upper Volta.

See [Burkina Faso](#).

Uppman, Theodor

(b San Jose, CA, 12 Jan 1920). American baritone. He received his vocal training at the Curtis Institute, Stanford University and the University of

Southern California. He won praise as Pelléas in a concert performance of the opera by the San Francisco SO under Monteux in 1947, with Maggie Teyte as Mélisande. Uppman's light, high baritone and boyish appearance made him a particularly suitable choice, and he repeated the role in his débuts with the New York City Opera (1948) and the Metropolitan (1953); he also made a speciality of Papageno. In London he sang the title role in the première of Britten's *Billy Budd* (1951, Covent Garden), a performance subsequently issued on CD and revealing how apt vocally Uppman was for the role. He repeated the part in Paris and, on television, in the USA. He also created roles in Carlisle Floyd's *The Passion of Jonathan Wade* (1962, New York City Opera), Villa-Lobos's *Yerma* (1971, Santa Fe), Pasatieri's *Black Widow* (1972, Seattle) and Bernstein's *A Quiet Place* (1983, Houston). Uppman's Metropolitan repertory included Guglielmo, Piquillo (*La Périchole*), Eisenstein (*Die Fledermaus*), Taddeo (*L'italiana in Algeri*), Harlequin (*Ariadne auf Naxos*) and Marcello.

MARTIN BERNHEIMER/R

Uppsala.

City in Sweden. Its musical life has been largely determined by the city's having been the seat of the Archbishop of Sweden since 1273 (which Gamla Uppsala had been since 1164) and the site of the oldest university in Scandinavia, founded in 1477. The cathedral houses the relics of St Eric (d 1160), for whom a rhymed Office was composed. A chief promoter of the Eric cult was Nils Alleson, who studied in Paris during the 1270s and as archbishop from 1292 laid down regulations for the cathedral choir, which on occasion sang polyphony (organum). After the Reformation, Gregorian chant was slowly supplanted by Lutheran chorale melodies which were codified in the chorale book compiled by Harald Vallerius in 1697. It was used in all Swedish churches until replaced in 1820–21 by the chorale book of J.C.F. Haeffner. After Haeffner's time oratorios were performed in the cathedral by the Filharmoniska Sällskap (Philharmonic Society, 1849–c1920) and the Akademiska Kapell and later by the cathedral's own musical forces. In 1867 a regular cathedral choir was founded by J.A. Josephson and in 1920 a boys' choir (Uppsala Domkyrkas Gosskör) was instigated by Archbishop Nathan Söderblom. In 1927 H. Weman inaugurated a series of evening services with concert performances.

The university's significance for musical life in Uppsala began after its reorganization in 1593. King Gustavus II Adolphus's preliminary statutes of 1621 included provision for an 'Archimedes' professor who was to lecture on music and the other liberal arts, according to the system of Johann Thomas Freig. Practical and particularly instrumental music assumed a prominent place with the appointment of Jonas Columbus to the chair of poetry and music in 1628. Since the time of Olof Rudbeck's first appointment as *rector magnificus* (1661–2) the university has had an instrumental ensemble, later called the Akademiska Kapell, second in age among orchestras in Sweden only to that of the royal chapel (the present opera orchestra). Although its main function today is to contribute to academic ceremonies, it also gives regular concerts as part of the concert association.

Rudbeck also took over the direction of a collegium musicum. Under his best-known pupil Harald Vallerius (lecturer in mathematics from 1680 and professor from 1690) several dissertations on questions of music theory were published. His work was carried on by J.A. Bellman (*d* 1709) and from 1724 by Eric Burman. The university's excellence in the theory and practice of music at this time won the praise of Johann Mattheson (1740).

Musical life in Uppsala revived around E.G. Geijer, the professor of history and musician, and J.C.F. Haeffner, *director musices* (leader of the orchestra) at the university from 1808. Under Haeffner a male choir tradition on the German model became established. His compositions for male choir provided a focus for unity for the students, who were influenced by the nationalist ideas of the Romantic movement. As a result the Uppsala Studentkårs Allmänna Sångförening (Uppsala Students' Choral Union) was founded in 1830 and received its statutes in 1842. Its period of greatest activity was under Oscar Arpi during the 1850s and 1860s; it is now a mixed choir. In 1853 the Sångsällskap Orphei Drängar, an élite male student choir, was founded, and particularly under I.E. Hedenblad, Hugo Alfvén and Eric Ericson it has made concert tours in Europe and the USA and gained an international reputation. The Academic Chamber Choir (1957), a mixed choir, grew out of the musical activities of the Norrlands Nation (Norrland Student Club).

Regular concert organizations were not established until the 20th century. A Konsertförening (Concert Association), founded in 1916 and reconstituted in 1942, gave a subscription series of orchestral concerts. In 1977 the Upplands Musikstiftelse took over, in its turn succeeded by Musik i Uppland. This incorporated the Municipal Chamber Orchestra, a string ensemble of professional musicians founded in 1968, and the State Regional Music organization, which had its origin in the Uppsala military music corps. The planning for a professional orchestra was the work of the then *director musices*, Carl Rune Larsson. In 1902 the Sällskap för Kammarmusik was established and conducted by W. Lundgren; from 1930 to 1936 chamber music was encouraged by the Mellersta Sveriges Kammarmusikförening (Mid-Swedish Chamber Music Society) and thereafter by the Kammarmusikförening. The Värmlands Nations Musikcirkel (music circle of the Värmland students' club) was particularly active in promoting contemporary music in the 1940s and the Sällskap Samtida Musik (Contemporary Music Society) was founded in 1949. The Joculatores Upsalienses was founded in 1965 by a group of young musicologists specializing in the performance of early music on period instruments.

University lectures in music history were instituted in 1864 by the *director musices* J.A. Josephson; in 1927 C.-A. Moberg gave the first series of lectures in musicology and from 1947 to 1961 occupied what was the first chair of musicology in Sweden. His successors were Ingmar Bengtsson (to 1985) and Erik Kjellberg. Education in music for school-age children is given mainly in the Municipal Music School (1950).

The university library, the largest in Sweden, has extensive music holdings including medieval liturgical manuscripts and printed and manuscript music from the 16th century to today (see Libraries).

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CARL-ALLAN MOBERG/JAN OLOF RUDÉN

Upright bass.

A colloquial term for the [Double bass](#).

Upright [vertical] pianoforte

(Fr. *piano droit*; Ger. *Piano*; It. *pianoforte*).

A piano with strings stretched vertically, rather than horizontally as in grand and square pianos. Upright pianos began to be made soon after Cristofori's invention. The earliest surviving instrument, signed Domenico del Mela (1683–c1760) and dated 1739, is in the Museo del Conservatorio di L. Cherubini, Florence. An unsigned, undated one ascribed to him is in Milan. Del Mela may have been associated with Cristofori; one of the latter's wills mentions bequests to a del Mela family.

Doubtless based on the vertical harpsichord (clavicytherium), the upright piano was further developed in the mid-18th century. C.E. Friderici of Gera invented a *Pyramidenflügel* (Ger.: 'pyramid piano') which was effectively a grand piano set on its head with the strings running diagonally in a symmetrical case. Three instruments ascribed to Friderici are known, two dated 1745. A few others were made later in the 18th century. In 1795 William Stodart of London patented an upright grand with a rectangular case. Behind silken doors, the space in the upper right-hand side had shelves on which books and other objects could be kept. These instruments, placed on legs, stood about 2.5 metres high. The keys passed under the wrest plank and soundboard, the hammers striking the strings from behind. German and Austrian makers such as Joseph Wachtel and Jakob Bleyer (1778–1812)

began making 'giraffe' pianos in about 1804. These instruments were so-called on account of their shape, which followed in graceful curves the contour of the strings and ended at the upper left with a kind of scroll (see [Pianoforte](#) fig.15). Many makers, notably Franz Martin Seuffert (1773–1847) and Matthäus Andreas (André) Stein (1776–1842) of Vienna, made this form of upright grand, and a drop-action version of the Viennese action was devised for it. Many giraffes had multiple pedals, including janissary and bassoon stops.

Vertical instruments occupied wall space rather than floor space, but the pyramids, giraffes, and upright grands required high ceilings. In the early 19th century, experiments with small uprights began. In 1800 Mathias Müller of Vienna made his 'Ditanaclasis', standing about 154 cm high, and in the same year John Isaac Hawkins of Philadelphia patented his 'portable grand pianoforte' standing only about 140 cm. These were the earliest instruments in which the strings reached to the floor. Later forms were Robert Wornum's 'cottage piano' (the first model of which was created in 1811) and 'piccolo piano' (1826), the latter only 98 cm high, and the 'piano droit' of Johannes Roller and Nicolas Blanchet (Paris, 1827). In 1828 Jean Henri Pape (Paris) invented his 'pianino' or 'piano-console', which was the vehicle for the earliest cross-stringing. Earlier, Thomas Loud (i) had proposed oblique stringing, like that in Friderici's pyramids, for small uprights (he was granted a British patent in 1802). French makers excelled in 'pianos' of the sort that Pape pioneered. All of these forms were aimed at families living in modest homes, and, as European cities grew, apartments. Some larger types were the symmetrical *Lyraflügel* (Ger.: 'lyre piano') of Johann Christian Schleich (d c1877), Berlin, which had a lyre-shaped upper case, and the 'harp piano' (especially by Kuhn & Ridgeway, Baltimore) which exposed the strings above the keyboard.

As compasses were extended, uprights required longer strings and taller cases. In Britain, 'cabinet pianos', standing perhaps 1.5 metres high with cases extending to the floor and tuning pins at the top, supplanted upright grands, and on the continent, uprights began to take on the shapes more familiar today. Steinway & Sons pioneered uprights shorter than the cabinet pianos incorporating all of the firm's innovations: cross-stringing on a single-piece iron frame, metal action frame (which helped to avoid warping of the action parts), sostenuto pedal, duplex scale, and single bridge. That form dominated the piano market until the Great Depression of the 1930s. Modifications have consisted mainly of a standardization of sizes. 'Full' uprights are about 120 to 130 cm. 'Studios' stand about 115 cm high, the 'console' piano about 105 cm, and the 'spinet' a tiny 90 cm (now almost entirely abandoned). Even the larger cases can accommodate only short, stiff strings. The solutions to the problems of the upright have by no means been solved, though Darrell Fandrich of Seattle, Washington, has completely redesigned the action, which has never been satisfactory. David Klavins of Bonn designed an enormous upright, over 3.5 metres tall, straight-strung, whose bottom string is 3 metres long. The keyboard is at the top of the instrument, and the pianist sits on a platform over 2 metres above the floor. Its sound is said to be astounding, as is its price.

EDWIN M. GOOD

Upshaw, Dawn

(b Nashville, TN, 17 July 1960). American soprano. While studying at the Manhattan School of Music, she took the title role in Hindemith's *Sancta Susanna* (1983), then Echo in *Ariadne auf Naxos* at the Spoleto Festival (1984). She was engaged by the Metropolitan under the Development of Young Artists Program, progressing from small parts to Sophie (*Werther*), Sister Constance of St Denis and Blanche (*Dialogues des Carmélites*), Ilia, Zerlina, Pamina, Susanna, Despina and Gretel. At the Salzburg Festival (from 1987) her roles have included Susanna and the Angel (Messiaen's *Saint François d'Assise*). She has appeared at the Aix-en-Provence Festival as Despina and Anne Trulove, one of her most vivid parts which, like several of her Mozart roles, she has recorded. Upshaw took the title role in Handel's *Theodora* at Glyndebourne in 1996, an interpretation recorded on video. Like all her portrayals, this was notable for its intense sincerity and conviction. With her pure, slender tone, frank manner and ease of communication she has had notable success on the recital platform, and has made delightful recordings of lieder, works by American composers and songs from musicals.

ALAN BLYTH

Upton, George Putnam

(b Roxbury, MA, 25 Oct 1834; d Chicago, 19 May 1919). American journalist and writer on music. After taking the AM from Brown University in 1854, he began a long journalistic career in Chicago, where he wrote the city's first music criticism. He served on the *Chicago Tribune* as music critic (1863–1881) and as senior editor until 1905. After the great fire of 1871, he helped restore the city's concert life by founding a choral society known as the Apollo Club. He was music consultant to the Newberry Library when it assembled its collection (1885–7).

Upton, like so many other New Englanders who dedicated themselves to the cultural development of America's frontier cities, wrote numerous popular books for the education of American audiences. Some of these appeared in Spanish and Braille editions; he also translated several books from German, including Nohl's biographies of composers. A staunch supporter of Theodore Thomas, he was instrumental in the foundation of the Chicago Orchestra. His *Musical Memories* (1908) chronicles Chicago's early music history.

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MARY ANN FELDMAN

Upton, William Treat

(*b* Tallmadge, OH, 17 Dec 1870; *d* Adelphi, MD, 19 Jan 1961). American organist, pianist, teacher and musicologist. He studied music at Oberlin College and Conservatory (BA 1896, MusB 1904, MA 1924) and the piano with Leschetizky in Vienna (1896–8) and Josef Lhévinne in Berlin (1913–14). He taught the piano at Oberlin Conservatory (1894–1936) and served as organist at the Calvary Presbyterian Church, Oberlin (1903–18). His interest in contemporary American art song led to his major and probably most enduring work, the revision and expansion of O.G.T. Sonneck's *Bibliography of Early Secular American Music*, first published in 1905 and still central to American scholarship. His biographies of A.P. Heinrich and W.H. Fry have not been superseded. In 1945 Oberlin College awarded him an honorary doctorate in music.

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RODNEY H. MILL

Urania.

The Muse of astronomy. See [Muses](#).

Uranova.

See [Sandunova, elizaveta seymonovna](#).

Urban VIII.

Pope and music patron, member of the [Barberini](#) family.

Urbana-Champaign.

Twin cities in Illinois, USA, site of the [university of Illinois school of music](#).

Urbánek, František Augustin

(*b* Moravské Budějovice, 24 Nov 1842; *d* Prague, 4 Dec 1919). Czech music publisher, father of [Mojmír Urbánek](#). After his Gymnasium studies in Znojmo and Brno he was employed from 1862 by the bookseller and publisher J.L. Kober in Prague, for whom he became general manager (1866–70). In 1872 he established his own bookselling and publishing firm in Prague, where he first produced pedagogical publications and school textbooks. During the 1870s he gradually began to publish music, bringing out new works by Smetana, almost all of Fibich's compositions, and the early works of Foerster, Novák, Suk, Janáček, Křička, Axman and others. His series Dalibor, Lumír, Zora, Vesna, Lyra and Vlasta were important in the development of choral song; he also published tutors for the piano, violin, flute and harmonium as well as books on music (including Janáček's *O skladbě souzvukův a jejich spojův* in 1897) and the journals *Dalibor* (1879–99) and *Kalendář českých hudebníků* (1881–1908), serving as editor of both for some years. Besides reviewing Czech books and scores for the journal *Oesterreich-ung. Buchhändler-Correspondenz* (from 1864), he published *Knihopisný slovník* ('Book dictionary', 1865) and published and edited the *Věstník bibliografický* ('Bibliographical bulletin', 1869–84). In 1913 his sons František Augustin and Vladimír became partners in the firm and its name was changed to F.A. Urbánek a synové. The firm was nationalized in 1949.

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ZDENĚK CULKA

Urbánek, Mojmír

(b Prague, 6 May 1873; d Prague, 29 Sept 1919). Czech music publisher, son of František Augustin Urbánek. After an apprenticeship with his father and experience in Germany, France, England and the USA, he founded his own publishing house in Prague in 1900. The firm published music by Foerster, Novák, Suk, Říhovský and Janáček. Besides books on music Urbánek published the journal *Dalibor* (from 1900). He owned a keyboard instrument shop and in 1908 set up the Mozarteum concert hall; he also ran a successful concert agency, and after World War I acquired a music printing works. After his death, his widow Iška Urbánková ran the firm, followed from 1925 by his son Mojmír Urbánek. The firm was nationalized in 1949.

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ZDENĚK CULKA

Urbani, Peter

(b Milan, 1749; d Dublin, 1816). Italian singer, composer and impresario. He is said to have obtained a MusD from the University of Milan; he then went to London with his countryman Rontzini in search of work, spent unspecified years there and in Dublin, appeared singing Scottish songs at concerts in Glasgow between 1781 and 1784, and settled in Edinburgh in 1784.

In Edinburgh he sang at the Musical Society concerts in St Cecilia's Hall and published six volumes of Scottish songs, including original songs of his own; he ran a music shop and publishing house with Edward Liston at 10 Princes Street from 1795, wrote a singing instruction manual, and lost a lot of money mounting Handel's oratorios. Around 1808 he returned to Dublin, destitute, and died there in 1816. Two operas by him were performed in Dublin during the 1784–5 season, but many of his compositions seem to be lost.

Robert Burns met Urbani in 1793 and described him as 'a narrow, contracted creature'. Burns, always easy-going, put up with Urbani's vanity and commercial self-interest for the sake of his fine singing and the promotion he was giving to Scottish songs, but refused to give him lyrics already promised to George Thomson. Urbani is sometimes credited with inspiring Burns to

write *Scots wha hae*, but this is based on a misreading of Burns's letter to Thomson of August 1793.

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DAVID JOHNSON

Urbani, Valentino.

See [Valentini](#).

Urbanner, Erich

(b Innsbruck, 26 March 1936). Austrian composer and conductor. He studied at the Vienna Music Academy, where his teachers included Karl Schiske and Hanns Jelinek (composition), Grete Hinterhofer (piano) and Hans Swarowsky (conducting). He also attended the Darmstadt summer courses and composition masterclasses run by Fortner, Stockhausen and Maderna. In 1961 he was appointed to a post at the Vienna Music Academy, where he became professor in 1969. From 1986 to 1989 he served as director of the Institut für Elektroakustik und Experimentelle Musik. In his compositions he has attempted to draw on experience subjectively and with musical imagination. With this goal in mind, he has developed forms that are clearly structured with respect to sound and gesture so that they can be recognized by the listener. Always open to current musical developments and trends, he nevertheless adopts only what is relevant to him, not committing himself in any particular direction. He has remarked:

In a time of the most diverse trends, but also in a time of uncertainty as to what is still avant garde and what is conservative, it is important to realize very clearly that innovations are to be located less than ever in the area of material and rather more in the way the composer copes formally.

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SIGRID WIESMANN

Urbino

(Lat. Urbinum Metaurense).

Italian city in the Marche. It reached the summit of its cultural achievement during the late 15th and early 16th centuries, first during the reigns of Federigo da Montefeltro (1444–82; named duke in 1474) and his son Guidubaldo (1482–1508) and then, on the extinction of the Montefeltro line, during the early years of the reign of Francesco Maria I della Rovere (1508–38), who inherited succession. The Rovere rule lasted until 1631, when Francesco Maria II della Rovere abdicated and Urbino, along with such subject towns as Gubbio, Pesaro, Fano and Cagli, was incorporated into the domain of the papal states.

There is little record of musical activity before Federigo's rule. Four chant books used at the cathedral survive from the 14th century, and a document of 1439 mentions that the cathedral then employed 12 singers. During the period of Federigo's rule Urbino became a leading Italian cultural centre. Although court records have not been found, Federigo's support of music is well attested. The Florentine bookseller Vespasiano da Bisticci stated that Federigo employed excellent singers and instrumentalists, including six 'trombetti', two 'tamburini' and two organists, as well as two dancing-masters. The numerous intarsias decorating Federigo's Gubbio and Urbino studies (for

illustration see [Clavichord](#), fig.3) give further evidence of his particular fondness for instruments; according to Vespasiano, he especially liked organs and 'istrumenti sottili'. Among the intarsias at the Urbino *studiolo* there is also a representation of the well-known chanson *J'ay pris amours*, which was the basis of a *lauda* in the allegorical performance *Amore al tribunale della pudicizia* produced in honour of Federico d'Aragona's visit to Urbino in 1474. Federigo's fondness for the courtly chanson also prompted him to acquire an important chansonnier (*I-Rvat* Urb.lat.1411) for his vast personal library. The manuscript, with its many chansons by Du Fay and Binchois, was given to Federigo's court chancellor by Piero di Cosimo de' Medici. Another testament to Federigo's interest in music is the painting *La musica* (London, National Gallery) by Justus of Ghent, a Flemish painter in Federigo's employ; its allegorical depiction of music, art and science accurately represents Federigo's wide-ranging humanistic interests. Notwithstanding the brilliance of Federigo's court (it was also host to Bramante, Piero della Francesca and Raphael, who was born at Urbino), Urbino was not one of the leading musical centres in Italy; it attained that position only during the reign of Guidubaldo.

Guidubaldo succeeded his father in 1482 and married Elisabetta Gonzaga of Mantua in 1489. Elisabetta, a singer and lutenist, shaped the city's cultural life and helped to make it – along with Mantua and Ferrara – one of the birthplaces of the Italian national style. Among the musical and literary notables who graced the court during this period were the poet-extemporizer Bernardo Accolti ('l'unico Aretino'), the musician-dancer Barletta (said to be Elisabetta's favourite musician), Cardinal Pietro Bembo, the poet Vincenzo Collo (Calmata), Bernardo Dovizi (Cardinal Bibbiena, adviser to the future Leo X), whose comedy *La calandria* had its first performance at Urbino, the sculptor-musician Giovan Cristoforo Romano, the poet-courtier Giuliano de' Medici (youngest son of Lorenzo the Magnificent), the dancer Roberto da Bari, the singers Gasparo Siciliano and Terpandro (the latter famous for his improvising), and Baldassare Castiglione, whose *Il libro del cortegiano* was inspired by and in part depicts the cultural life at the court. Castiglione wrote that the polyphony of the Franco-Flemish composers was performed at the court (he mentioned a performance of a Josquin motet which, however, no-one liked until it was identified), but it was clearly the lighter Italian frottola style that was preferred, especially when performed by a solo singer with instrumental accompaniment. The court also favoured theatrical productions with music, for example Castiglione's *Tirsi*, for which the music may have been supplied at least in part by Bartolomeo Tromboncino. The musical chapel of the cathedral, the Cappella del SS Sacramento, received its official charter during Guidubaldo's reign (7 August 1507).

Francesco Maria I della Rovere, adopted nephew of Guidubaldo, succeeded him in 1508. He continued the patronage of music, and his court was host to both the Medici lutenist Giovanni Maria Hebreo and the organist Marco Antonio Cavazzoni ('da Bologna, detto d'Urbino'), who probably began his association with Cardinal Bembo there. It may have been Francesco Maria I who initially supported the publication of Petrucci's *Motetti de la corona* (1514–19); Petrucci, born at Fossombrone, was a native of the Duchy of Urbino and returned there temporarily in 1514. By the end of Francesco Maria's reign in 1538, if not before, Urbino, which had been plagued by political troubles from 1516 to 1522, had lost its circle of intellectuals and its standing as a national cultural centre.

During the reigns of the next Rovere dukes, Guidubaldo II (1538–74) and Francesco Maria II (1574–1631), Urbino was only a provincial musical centre. Among the more prominent musicians at the court were Girolamo Parabosco, who visited Urbino in 1548, the Spaniard Sebastiano Ravál, an associate of Victoria, who also had contacts with Francesco Maria II, and Paolo Animuccia, brother of Giovanni and *maestro di cappella* to the dukes in the 1560s and 1570s. Other items of musical interest are Andrea Gabrieli's madrigal *Goda hor beato il Pò* (1574), which pays homage to Francesco Maria II and his duchess, Lucrezia d'Este, Marenzio's third book of six-part madrigals, which is dedicated to Lucrezia, and the performance in 1621 of the festival *intermedio L'Illarocosmo, overo Il mondo lieto* by Pietro Pace, who spent many years in the service of the della Rovere family. A description of the musical activities at Urbino during the late 16th century appears in the dedication of the *Novellette a sei voci* (1594) of Simone Balsamino, the Venetian choirmaster who was born at Urbino. The most noteworthy musicians there after the 16th century were Pietro Scarlatti, brother of Domenico, who served as *maestro di cappella* at the cathedral from 1705 to 1708, P.B. Bellinzani, *maestro di cappella* 1730–34 and Francesco Morlacchi, an opera composer at the Saxon court from 1811, who was at the cathedral 1807–8.

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ALLAN W. ATLAS

Urfey, Thomas d'.

See [D'Urfey, Thomas](#).

Urhan [Auerhahn], Chrétien

(b Montjoie, nr Aix-la-Chapelle [now Aachen, Germany], 16 Feb 1790; d Paris, 2 Nov 1845). French viola player, violinist and composer of German descent. He received his first violin lessons from his father and taught himself to play many other instruments. After hearing him play in Aix-la-Chapelle in 1804, the Empress Josephine encouraged him to go to Paris, where he became a pupil and member of the household of J.-F. Le Sueur. Between 1807 and 1815 he played with the orchestra of the Chapelle Royale, and in 1814 he joined the Opéra orchestra, becoming first violin in 1823 and violin soloist in 1836, and playing the viola as well. In 1827 he became organist at St Vincent-de-Paul and in 1828 leader of the Société des Concerts du Conservatoire. He was well known for his improvising and sight-reading on many instruments (including the *violon-alto*, a violin with a C string added to give it a viola range) and, above all, for his viola playing. Urhan was a member of the Baillot Quartet (1824–37) and played the viola in Anton Bohrer's quartet (1830–31), which introduced Beethoven's late quartets to the Paris public. Berlioz asked him to perform the viola solo in the première of *Harold en Italie*, and Meyerbeer wrote the viola d'amore solo in the first act of *Les Huguenots* for him. He was a devout Catholic, and sought special dispensation from the Archbishop of Paris to play in the Opéra orchestra, reading prayers in the entr'actes and keeping his back turned to the stage during the performance to avoid the worldly temptations on show.

Urhan's promotion of the music of Bach and Handel and his support of the yearly Beethoven and St Cecilia festivals were important influences in Paris musical life. Furthermore, his arrangements of Schubert's music introduced several works to a French audience for the first time. His spiritual and mystical mind, coupled with his musical integrity, made a profound impression on the young Liszt, who became his close friend and who asked him to play the violin in his performances of Beethoven's chamber music at the Salle Erard in early 1837. He was the godfather and teacher of Julius Stockhausen. In his later years he suffered from depression, withdrawing more and more into himself and performing only the required duties of his church and Opéra positions. His compositions were well-received by Berlioz and others as examples of a new musical sensibility, marked by exceptional sparseness; the song *Celui que j'aime tant* is constructed using only two notes, while his second *Quintette romantique* (for string quintet and four bassoons) depicts the victory of austere heavenly melodies (played by the viola) over the empty virtuosity of earthly music (represented by the first violin). In all his mature compositions, the use of third-related harmonic shifts, alternation of major and minor modes and the appearance of dance melodies bear clear witness to the influence of Schubert. A predilection for long note values, extreme dynamics, non-functional repetitive harmonies, odd instrumental combinations, omission of bar lines and interpolation of poetic texts between staves transforms this influence into a frequently bizarre mixture of pious simplicity and subjective extravagance.

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La salutation angelique, pf 4 hands (n.d.)

Les regrets, pf (n.d.)

Songs: *L'ange et l'enfant* (Reboul), S, vn, vc obbl, pf (1835); *L'automne* (A. de Lamartine), 1v, vn, va obbl, pf; *Le soir* (Lamartine), voice, va obbl, pf; *Celui qui j'aime tant*, romance à deux notes

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BENJAMIN WALTON

Uriarte, Eustaquio de

(b Durango, Vizcaya, 2 Nov 1863; d Motrico, Guipúzcoa, 17 Sept 1900).

Spanish musicologist and music journalist. In 1878 he entered the Augustinian order at Valladolid, where he received his early musical training, and in 1888 he went to the monastery of Silos, near Burgos, devoting himself to the study of Gregorian chant reform as advocated by the Benedictine monks of Solesmes in France. In 1889 he participated in the music section of the first Congreso Católico of Madrid. Uriarte's major work, the *Tratado teórico-práctico de canto gregoriano*, is not only a treatise on the elements of Gregorian chant, but a panegyric on the need for modern restoration based on the methods of Joseph Pothier of the Solesmes school and the resolutions calling for reform adopted at the Madrid Congress of 1890. Essentially, these reforms included the gradual abolition of the 19th-century Medicean liturgical books then used in Spain, the use of Pothier's newly revised chant books which were based upon the original medieval sources, and the performance of these corrected melodies in a free, non-mensural rhythmic style. Uriarte was a prolific music journalist and contributed many articles on chant reform, music aesthetics and criticism, and opera, particularly to the *Ciudad de Dios*. In 1895, under the patronage of the Archbishop of Madrid, a group including Uriarte and Felipe Pedrell formed the Asociación Isidoriana de la Reforma de la Música Religiosa. Uriarte taught at the new Augustinian college in Guernica from 1896, and in 1899 he was transferred to Palma, Mallorca.

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JOHN A. EMERSON

Uribe Holguín, Guillermo

(b Bogotá, 17 March 1880; d Bogotá, 26 June 1971). Colombian composer. He studied the violin with Ricardo Figueroa at the Bogotá Academy of Music (later renamed the National Conservatory) and from 1895 with Narciso Garay. In 1903–4 he visited New York and Mexico City and in 1905 he was appointed to teach the violin and solfège at the Bogotá Academy, where he also founded an orchestra. In 1907 he won a government grant to study with d'Indy at the Schola Cantorum, Paris. After further studies in Brussels he returned in 1910 to Bogotá, where he was appointed director of the National Conservatory (1910–35). In 1919 he made a return visit to Paris.

Uribe Holguín was the most influential Colombian composer of his generation, and his output extends to 120 opus numbers. He favoured orchestral, chamber and piano composition and employed an enriched harmonic language, the result of his late-Romantic training, personal contact with Falla and Joaquín Turina, and his admiration for Debussy. The *Trozos en el sentimiento popular* for piano, which includes music in the style of the *pasillo*, *bambuco* and *joropo*, is an example of his music based on Colombian folk idioms.

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Other orch: *Villanesca*, op.37, pf, orch, 1957; *Concierto a la manera antigua*, op.62, pf, orch, 1951; *Vn Conc.* no.1, op.64, 1938 rev. 1964; *Bochica*, op.73, 1939; 3 ballets criollos, op.78, 1945; *Vn Conc.* no.2, op.79; *Anarkos*, op.84, spkr, orch, 1949; *Sinfonietta campesina*, op.83, 1949; *Ceremonia indígena*, op.88, 1955

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Qt no.10, op.116, 1969

1v, pf: Las golondrinas, canción (G.A. Bécquer) op.23; Nocturno (J.A. Silva) op.27, 1928); Las garzas (E. Oribe) op.44 (1932); 15 canciones (Rafael Pombo, L. de Greiff), op.45; Hay un instante en el crepúsculo (Guillermo Valencia) op.80, 1947

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ROBERT STEVENSON/ELLIE ANNE DUQUE

Urio, Francesco Antonio

(*b* Milan, ?1631/2; *d* Milan, 1719 or later). Italian composer and Franciscan friar. A Francesco Urio, aged 40, is listed as a member of the Venetian instrumentalists' guild in 1672, but it is not known whether he is identifiable with Francesco Antonio. The latter was *maestro di cappella* at Spoleto Cathedral in 1679, then at Urbino (1681–3), Assisi and Genoa (dates unknown). In April 1682 he was nominated for the post of *maestro di cappella* of the collegiate church of S Maria Maggiore in Spello, but there is no evidence that he ever held it. According to the title-page of his *Motetti* op.1, he was *maestro di cappella* of the basilica of SS Apostoli, Rome, in 1690; the motets were composed for and dedicated to Cardinal Pietro Ottoboni, in whose concerts Urio may have been involved. From 1693 to 1695 he was *maestro di cappella* at Pistoia; Pougin said he wrote a cantata (1696) and two oratorios (1701 and 1706) ‘pour le service’ of Prince Ferdinando de' Medici, but there appears to be no evidence of any permanent appointment at Florence. The title-page of his *Salmi concertati* reveals that he was *maestro di cappella* of the Frari, Venice, in 1697, and he held the same post at S Francesco, Milan, during the period 1715–19.

Urio is now known mainly for his *Te Deum*, of which Handel owned a copy and from which he borrowed. Robinson (1908) suggested that the work was

composed by Handel at the village of Urio on Lake Como, but that theory is now discredited. Three copies are known to survive: the first (*GB-Lcm* 1033) belonged to John Stafford Smith in 1780; the second (*Lbl* Add. MS 31478) was transcribed in 1781 from an 'Italian Copy' that 'formerly belonged to Mr Handel' and was then 'in the Collection of Dr Samuel Howard'; and the third, now in the Paris Conservatoire collection, was once the property of Edmund Thomas Warren. The work is ascribed to Urio in all three. In the first two sources he is described as a 'Jesuit of Bologna' and 'Bolognese', a mistake suggested perhaps by the prominence of the trumpet parts. In the first and third sources the *Te Deum* is dated 'Apud 1682' and '1660' respectively; it is not certain whether either date is correct, but to judge from the style of the work the former seems nearer the mark. The *Te Deum* provided the basis for passages in Handel's Dettingen *Te Deum*, *Saul*, *Israel in Egypt* and *L'Allegro il Penseroso ed il Moderato*. How it came into his hands is not known, but in view of Urio's apparent relations with Ferdinando de' Medici and Cardinal Ottoboni, it seems possible that Handel first saw it in Florence or Rome. Though sometimes prone to squareness, it is an impressive piece, encompassing a wide range of moods. Apart from the trumpet, there are obbligatos for cello ('Patrem immensae majestatis') and violin with graces in Corelli's manner ('Fiat misericordia tua'), a vigorous duet in 12/8 for soprano and bass ('Tu Rex gloriae') and a gentle trio in 3/4 for soprano, alto and bass ('Tu ad dexteram') – all bound together by spirited choruses in homophonic and fugal styles. In view of the quality of this work, it seems a pity that only one of Urio's oratorios appears to survive.

WORKS

Motetti di concerto, 2–4vv, some with str, op.1 (Rome, 1690)

Salmi concertati, 3vv, str ad lib, op.2 (Bologna, 1697)

Te Deum, SSATB, 2 ob, 2 bn, 2 tpt, 2 vn, 2 va, vc, db, org, ed. in *Denkmäler der Tonkunst*, v (Bergedorf, nr Hamburg, 1871); also ed. in *Georg Friedrich Händels Werke*, suppl.ii (Bergedorf, nr Hamburg, n.d.)

Tantum ergo, S, 2 vn, bc, *GB-Lbl*, *Lcm*; *Beatus vir*, 4vv, ob, 2 vn, va, org, *D-Dlb* according to *EitnerQ*

Gilard ed Eliardo (orat, 2), 4vv, insts, *I-MOe*

Cantata da camera, 1696, cited in *FétisBS*

Sansone accecato da' Filistei (orat, B. Sandrinelli), Venice, ?1701, ?lost, cited by Allacci

Maddalena convertita (orat), 1706, lost, cited by Puliti

Oratorio in onore di S Antonio di Padova, Milan, 1715; *L'innocenza difesa dal glorioso Santo di Padova* (orat), Milan, 1719; ?both lost, cited in *LaMusicaD*

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COLIN TIMMS

Urlinie

(Ger.: 'fundamental line').

In Schenkerian analysis (see [Analysis, §II, 4](#)), the conceptual upper voice of a piece in its simplest terms, represented by the diatonic conjunct descent to the tonic from the 3rd, 5th or octave. The interval encompassed by the *Urlinie* and the register in which it appears are determined by the piece itself, together with the criteria the analyst uses to fix its starting point. Because *Urlinie* was the first term Schenker coined in connection with his new analytical method, it became the word most closely identified with his method, as well as the one whose meaning changed most radically in the course of his later theoretical writings.

Schenker used *Urlinie* for the first time in the foreword to his critical edition with commentary (the *Erläuterungsausgabe*) of Beethoven's Piano Sonata in A op.101, published in 1920 (see [Analysis, §II, 4 fig.18](#)). Yet it is clear from his analysis of op.101, and in the essays in his next series of publications (*Der Tonwille*, 1921–4), that the term was at first understood not as an archetypal melodic line, but rather as a reduction of the surface of a piece that left its phrase structure and broad harmonic-contrapuntal outline intact. The *Urlinie* of these earlier analyses is not only polyphonic in texture, but often preserves the bar-lines of the piece in question. Thus the original meaning of *Urlinie* corresponds rather more closely to what Schenker was eventually to call the musical 'foreground' of a piece (see [Layer](#)), and explains why he continued to use the expression *Urlinie-Tafel* for the musical representation of the foreground layer in his analyses.

The term is often rendered into English as 'fundamental line', but some writers believe that it is so specialized, so quintessentially Schenkerian, that it is better left untranslated.

WILLIAM DRABKIN

Urlus, Jacques [Jacobus]

(b Hergenrath, 9 Jan 1867; d Noordwijk aan Zee, 6 June 1935). Dutch tenor. He studied in Amsterdam with Cornelie van Zanten and others and made his operatic début in Utrecht in 1894 as Beppe (*Pagliacci*). He sang with the Netherlands National Opera, 1894–9, then in Leipzig, 1900–14. One by one he mastered the leading Wagnerian parts, for which his robust yet sensitive singing and declamatory gifts well fitted him. He made his London début at Covent Garden in spring 1910 as Tristan during the Beecham opera season.

In 1911 he was called to Bayreuth, where his first part was Siegmund. He sang regularly at the Metropolitan Opera, 1913–17, becoming its foremost Wagnerian tenor. From 1917 onwards he accepted no fixed engagements, but settled in the Netherlands and toured extensively in Europe and the USA. He was also an excellent concert singer. His many recordings, 1903–24, chronicle every facet of his career and confirm his fine-grained voice and innate sense of style. He published an autobiography, *Mijn loopbaan* ('My career'; Amsterdam, 1930).

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[with discography]

CARL L. BRUUN/ALAN BLYTH

Urmawī, al-

See [Safī al-Dīn](#).

Urner, Catherine Murphy

(*b* Mitchell, IN, 23 March 1891; *d* San Diego, 30 April 1942). American composer and singer. At the University of California, Berkeley, she won the first George Ladd Prix de Paris, enabling her in 1920 to go to Paris to study composition with Koechlin, who considered her remarkably gifted. From 1921 to 1924 she was director of vocal music at Mills College, Oakland, California. She was active as a composer and singer in the USA, France and Italy, and first performances of her music were given in Paris by the Société Musicale Indépendante and at the Salle Pleyel. A talented singer, she specialized in Amerindian melodies, which she used in many of her compositions to create a stark, poetic effect. Through her teaching Urner transmitted the classical French heritage of Koechlin; she translated several of his treatises and arranged for him to give lectures in California. Koechlin regarded her as influential upon his own modal–contrapuntal style. She collaborated with him on various works and he orchestrated her *Esquisses normandes* (1929), the first performance of which was given by the Bay Area Women's Philharmonic in Berkeley in 1990. In 1937 Urner married the Californian composer and organist Charles Shatto.

WORKS

(selective list)

Choral and orch: *Esquisses normandes*, suite, 1929, rev. and orchd Koechlin, 1945; *Rhapsody of Aimairgin of the Golden Knee*, chorus, orch, 1936; 3 Movts, chbr orch, 1938; *Fl Conc.*, 1940; c30 other works

Songs (all for S, pf): 4 *mélodies* (Paris, 1928): *Ici-bas* (Sully-Prudhomme), *La lune se lève* (J. Madeleine), *Le papillon* (A.M.L. de Lamartine), *Colloque sentimental* (P. Verlaine); 6 Songs (Paris, 1928): *Sonnet* (M. Meagher), *Song* (I.R. McCleod), *Come away, death* (W. Shakespeare), *Music I heard with you* (C. Aitken), *Dusk at Sea* (T. Jones), *The Lake Isle of Innisfree* (W.B. Yeats); c90 others

Chbr and solo inst: *Petite suite*, fl, vn, va, vc, 1930; *Jubilee Suite*, fl, pf, 1931;

Barcarolle, org, 1932; Sonata, C, vn, pf, 1942; 2 Traditional American Indian Songs, org; Pf Suite for Children; The Mystic Trumpeter, tpt; other pieces, pf
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ELISE KIRK

U Roy [Beckford, Ewart]

(b Kingston, Jamaica, 1942). Jamaican DJ and rapper. He was a pioneer of Kingston's sound systems and rose to fame in 1968 through his partnership with the creator of dub, King Tubby. By eliminating the vocal tracks on the master tape of a recording U Roy created instrumental beds on which he would (see [Rap §1](#)) at dances, often commenting on the events of the day. His first recording, *Earth's Rightful Ruler*, was made for Lee Perry and is arguably the first DJ record. By the time of the album *Version Galore* (Trojan, 1971) U Roy had established his style by using rock steady tracks from 'Duke' Reid's Treasure Isle Records, especially those of the Paragons, retaining key phrases of the vocals and answering them with unique, syncopated, extemporized poetry. With the producer Prince Tony Robinson, he created a number of albums including the most eccentric collection *Dread Inna Babylon* (Virgin, 1975) and *Natty Rebel* (Virgin, 1976).

U Roy's success inspired others such as Dennis Alcapone, Scotty and Big Youth to begin recording DJ discs and helped to create the standard format of Jamaican seven-inch records; the vocal version on the A-side and the instrumental, which can be used by DJs in dance halls, on the other. He is considered by many to be the father of American rap music which was popularized by Jamaican immigrants living in New York's outer boroughs.

ROGER STEFFENS

Urquhart, Thomas

(fl London, c1650–80). English or Scottish violin maker. He was probably a pupil of Jacob Rayman, and was more or less a contemporary of Edward Pamphilon. Urquhart was the most accomplished craftsman of the three. An early, small-sized violin bearing a label with the date 166– (last digit illegible) is of extraordinary delicacy, with a golden varnish of the highest quality. Later instruments are slightly more robust, but excellently finished, and often have a fine red varnish of almost Italian character. These instruments are capable of very fine tone, and can often be distinguished from provincial Italian work of

the period only by the intriguingly worked scroll, which is incised at the chin and marked with small prickings around the volute. Unfortunately many of the scrolls and labels were removed by unscrupulous dealers and replaced with more Italianate substitutes. It is likely that some of his work was relabelled and sold in his own lifetime by John Shaw, an eminent instrument dealer and music publisher of the period, who was appointed 'instrument maker to his Majesty' in 1687.

Apart from the record of a Thomas Urquhart buried at St Giles-in-the-Fields, London, in 1698, no information about Urquhart's life has yet been unearthed. The family name of Urquhart certainly derives from Inverness, and has led some writers to conclude that he was Scottish.

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CHARLES BEARE, JOHN DILWORTH

Urrede [Urreda, Urede, Vreda, Vrede, Wreede], Juan de [Johannes]

(fl 1451–c1482). South Netherlandish composer, active in Spain. He was born in Bruges, the son of Rolandus de Wreede, who was organist at St Donatian until 1482. In 1451 Johannes was refused a clerkship at St Donatian on the grounds that father and son could not work in the same institution, but in 1457 he secured a similar position at the church of Our Lady. His name disappears from the records in 1460, and it is assumed that he left Bruges for Spain at this time, although he does not reappear until 1476, when he was paid as a member of the household of the first Duke of Alba, García Álvarez de Toledo, cousin to King Ferdinand. Urrede (the Castilian form of his name) may have served the duke for some years previously, but on 17 June 1477 he was appointed singer and *maestro de capilla* of the Aragonese royal chapel, his salary being backdated to 1 April of that year. The account books of the royal household reveal that he was employed until at least 1482, but in the meantime it would appear that he also applied to the professorship of Salamanca University, a position that, despite his request for changes to the system of electing new professors, he did not secure. After 1482 there is no further record of Urrede, although the royal household registers are missing for the period immediately following this and he may have served a few years longer. Possibly he died in the period between 1482 and 1484, although there is some evidence to suggest he may have lived substantially longer.

Urrede was not the only Netherlandish composer to work in Spain during this period, but he was certainly the most internationally renowned. Ramis de Pareia, the Spanish musical theorist and professor of music at Bologna University, described him as 'carissimus noster regis Hispaniae capellae magister', and he was also praised by the Italian theorist Giovanni Spataro (one of Ramis's pupils), who, in his *Tractato di musica* (Venice, 1531), commended Urrede's use of proportion in the Benedictus of a Mass (which would appear to have been lost). Unlike his Spanish-born colleagues, Urrede also enjoyed the prestige of having his works widely circulated: his

compositions are preserved in French and Italian as well as Iberian sources. Two compositions especially were widely known and were repeatedly borrowed as the basis for new polyphonic compositions or instrumental settings. One of these is the famous canción *Nunca fue pena mayor*, the poem being attributed to the Duke of Alba and written about 1470. According to Anglès, Urrede's three-part setting is based on a popular Spanish tune. Belmonte borrowed Urrede's superius as the tenor of his canción *Pues mi dicha non consiente*. Both Pierre de La Rue and Francisco de Peñalosa wrote a Missa '*Nunca fue pena mayor*'. Bartolomeo Tromboncino parodied the beginning in his setting of *Nunqua fu pena maggiore*. The tenor was borrowed in an anonymous piece without text in Petrucci's *Canti C* (RISM 1504³), f.21v, and in another in *I-Bc* Q18, f.46v. The piece was sung in two plays written by the Portuguese poet Gil Vicente, and instrumental arrangements appeared in the Capirola Lutebook, written about 1517, and in Petrucci's *Intabolatura de lauto, libro primo* (1507⁵).

Also widely known and much quoted by later composers was the hymn *Pange lingua*, based on the Toledan chant melody. Two settings of this hymn are ascribed to Urrede: one, included in the hymn cycle in *E-TZ* 2–3, is also found, slightly modified, in *E-Bbc* 454, and in at least ten other sources (almost all of Iberian or Latin-American provenance); the second is a unicum in *E-SE*, where it is attributed to 'Johanes Urede'. Especially notable are the keyboard arrangements of the first version: the earliest extant is by Antonio de Cabezón, printed in the *Cifra nueva* (1557) of Luis Venegas de Henestrosa, but there are many later settings by Juan Cabanilles, among others. A number of masses based on Urrede's hymn survive, some as late as the 17th century. Other liturgical works include a setting of the *Magnificat* (part of which was also arranged for keyboard by Gonzalo de Baena before 1540), the *Nunc dimittis* and the Kyrie and Gloria 'Spiritus et alme' of a *Missa de Beata Virgine*, copied into one of the manuscripts for the Sistine Chapel in about 1481. The *Magnificat* and *Nunc dimittis* are preserved in a section of a manuscript in Paris (*F-Pn* n.a.fr.4379) that has been shown to belong to the manuscript *E-Sco* 7-l-28 (see Fallows, 1992), one of the two sources to contain all three of Urrede's extant songs. All three songs, originally for three voices (although versions for four voices survive of *Nunca fue pena mayor* and *Muy triste será mi vida*), were likewise copied into the Cancionero Musical de Palacio (*E-Mp* 1335), before 1500; indeed, *Nunca fue pena mayor* is the first song in the collection, which has led scholars to consider whether the manuscript was begun for the Duke of Alba or possibly for Prince Juan, only son of the Catholic Monarchs, who resided briefly in Salamanca until his untimely death in 1497.

Urrède's compositions reflect the blend of Flemish and Spanish elements that is characteristic of the other arts in the Iberian peninsula during this period. He adopted the song form (canción) and chant tradition of his new homeland, but continued to write in a musical idiom that clearly showed the influence of the Franco-Burgundian school in which he would have been trained in Bruges. He, together with other composers of his generation such as Enrique (de Paris) and Johannes Cornago, who were also educated in the North, were key figures in the transmission and development of this idiom in the Spanish kingdoms in the mid-15th century.

WORKS

sacred

Kyrie 'Spiritus et alme', Gloria 'Spiritus et alme', 4vv, from Missa de Beata Virgine, *I-Rvat* C.S.14, f.6v

Magnificat (6th tone), 4vv, *F-Pn* n.a.fr.4379, *P-Cug*; 'Quia fecit', 'Esurientes', *P-Ln* Ivo Cruz 60, G. de Baena: *Arte nouamente inuentada pera aprender a tanger* (Lisbon, 1540)

Nunc dimittis, 3vv, *F-Pn* n.a.fr.4379, f.84v

Pange lingua, 4vv, 2 versions: one in *E-Bbc* 454, *E-TZ* 2–3, and many other MSS, ed. in Gerber; another in *E-SE*, ed. in Anglès

secular

De vos y de mi quexoso, 3vv, ed. in MME, v (1947), xxxiii (1971)

Muy triste será mi vida, 3vv, ed. in MME, v (1947), xxxiii (1971)

Nunca fue pena mayor, 3vv, ed. in MME, v (1947), xxxiii (1971)

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TESS KNIGHTON

Urreta [Urrueta] (Arroyo), Alicia

(b Veracruz, 12 Oct 1933; d Mexico City, 20 Dec 1987). Mexican composer and pianist. She began six years of piano study with Joaquín Amparán in Mexico City in 1948. In 1952 she entered the Conservatorio Nacional de Música, studying harmony with Rodolfo Halffter, and other subjects with Hernández Moncada, León Mariscal and Sandor Roth. After graduation she continued studying the piano privately with Alfred Brendel and Alicia de

Larrocha, and she studied acoustics and electronic music at the Schola Cantorum in Paris. From 1957, while titular pianist of the Orquesta Sinfónica Nacional and instructor in acoustics at the Instituto Politécnico Nacional, she was the chosen performer in the Mexico City premières of all works including piano by Stockhausen, Cage, Gilbert Amy, Manuel Enríquez and Halffter. Meanwhile she composed many works showing her mastery of the avant-garde techniques emanating from Darmstadt. These works favour aleatory procedures with a Boulez-like notion of control: specific markings indicate the exact durations of particular passages and precise dynamic contours; pedalling too is indicated. In the 1970s she co-founded the Festival Hispano-Mexicano de Música Contemporánea, founded the Camerata de México and made recordings (for Voz Viva de México and Creaciones Cisne). Her many awards include prizes for the music for the film *El ídolo de los orígenes* (1967) and for incidental dramatic music, and a citation for her own mixed-media creation, *Pequeña historia de la música* (1980). Her incidental music for plays kept her name constantly before the Mexico City public. In 1981 the Orquesta Sinfónica Nacional gave the first performance of her concerto for amplified piano and orchestra, *Arcana*, in which she herself was the soloist; the première of her *Esferas poéticas* was given in 1983 by the same orchestra. Manuel Enríquez, Halffter, Mario Lavista and Héctor Quintanar are among those who dedicated works to her.

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(selective list)

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Orch: Arcana, conc., amp pf, orch, perf. 1981; Esferas poéticas, perf. 1983; Estudio sonoro para una escultura; Hasta aquí la memoria, S, pf, perc, gui, str; Homenaje a Castro, str; Rallenti; Teogonía mixteca

Elec: De natura mortis o La verdadera historia de Caperucita Roja [The True Story of Little Red Riding Hood], vv, insts, tape, 1972

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ROBERT STEVENSON

Urroz, José [Urros, Joseph]

(d early 18th century). Spanish organist and composer. He was first organist of Avila Cathedral and apparently a musician of some distinction; his name also appears in the records of the church of Santiago de Compostela for 24

January 1710. He was cited as an authority approving the *Escuela música* of Pablo Nassarre (Zaragoza, 1724). His only known works are a *Te Deum* for eight voices with continuo, a *Magnificat*, a mass with organ accompaniment and three *canciones* and nine versos for organ; the organ music is transcribed in B. Hudson: *A Portuguese Source of Seventeenth-Century Iberian Organ Music: MS 1577, Loc.B, 5, Municipal Library, Oporto, Portugal* (diss., Indiana U., 1961).

BARTON HUDSON

Urrutia Blondel, Jorge

(*b* La Serena, 17 Sept 1905; *d* Santiago, 5 July 1981). Chilean composer and musicologist. He studied at the Instituto Nacional de Santiago and at the Law School of the University of Chile, while studying music privately under Pedro Humberto Allende and Domingo Santa Cruz. As an active participant in the music organization movement associated with the Sociedad Bach, under the leadership of Santa Cruz, he joined the society's board of directors. After being nominated secretary of the National Conservatory of Music, he was awarded a scholarship for further studies in Europe: he studied in Paris under Koechlin, Dukas and Boulanger, and in Berlin under Hindemith and Mersmann (1928–31). On his return he was appointed professor of theory and composition at the National Conservatory; his various subsequent positions during the 1940s and 50s included those of secretary and acting dean of the Facultad de Ciencias y Artes Musicales of the University of Chile, and research member of the Instituto de Investigaciones Musicales. As a composer Urrutia Blondel initially cultivated a nationalist style but later adopted elements of post-impressionism (e.g. in *Pastoral de Alhué*, 1937) and neo-classicism. His work as a musicologist consisted chiefly of analytic studies of 20th-century music in Chile and of folk music research, particularly in the northern provinces of Chile.

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(selective list)

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GERARD BÉHAGUE

Ursatz

(Ger.).

In Schenkerian analysis (see [Analysis](#), §II, 4), the basic contrapuntal design that underlies the structure of a piece or movement; the final result of successive harmonic-contrapuntal 'reductions' in a [Layer](#) analysis, and thus the representation of its musical [Background](#). The term is often rendered in English as 'fundamental structure'.

The upper voice of the *Ursatz*, called the [Urlinie](#) ('fundamental line'), consists of a diatonic stepwise descent to the tonic from the 3rd, 5th or octave; the interval it encompasses and the register in which it appears depend on the analysis, i.e. the content of the previous layers and, ultimately, the piece itself. The lower voice, which encapsulates the harmonic motion of the piece,

consists of a tonic, followed by a dominant and a return to the tonic; this is called the **Arpeggiation (ii)** of the bass (Ger. *Bassbrechung*) since it involves movement between two notes belonging to the tonic triad. Thus the upper and lower parts of the *Ursatz* both exhibit a 'horizontal' unfolding of the tonic triad. Two common *Ursatz* forms in C major are given in [ex.1](#).



While the *Ursatz*, seen from an analytical point of view, is the reduction of a piece to its simplest harmonic and contrapuntal terms, it may also be understood compositionally as the initial elaboration of the tonic triad, and thus the starting-point for the explanation of a piece in terms of growth and development. It is for this reason that *Ursatz* is the first concept developed in the definitive formulation of Schenker's theories, *Der freie Satz* (1935), and also the starting-point – both graphically and verbally – of all his later analyses.

Like its companion term *Ursinie*, the meaning of *Ursatz* changed in the course of Schenker's development as a theorist. In the early to mid-1920s it denoted something a little more elaborate: [ex.2](#) shows the *Ursatz* of the first movement of Mozart's G minor Symphony in *Das Meisterwerk in der Musik*, ii (1926). By the time of the 'Eroica' analysis (1930), this level of elaboration would have been called the 'erste Schicht' or 'first [middleground] layer'.



WILLIAM DRABKIN

Ursillo, Fabio

(*b* Rome, late 17th century; *d* Tournai, 1759). Italian composer and lutenist active in the south Netherlands. He was in Rome in 1720, and some time after that, probably at Rome or Naples, met Count François-Ernest of Salm-Reifferscheid, the future Bishop of Tournai, and in 1725 followed him to Tournai. He is said to have been a man of difficult character; he changed his employment several times, working for the Chevalier d'Orléans, grand prior of France (1730), then returning to the bishop's service in 1733, moving to the Württemberg court in 1744, and finally settling in 1746 with the bishop; he also had opportunities to perform in Brussels, notably at the court. The bishop guaranteed him an annual income of 1200 livres as well as food, lodging, fuel, light and ten Spanish pistoles for clothing. In 1759 his widow, disregarding her husband's periods of work elsewhere, claimed food and lodging for herself on the strength of the 34 years during which he had been in the bishop's service. Fétis confused Ursillo with the Neapolitan composer Fabio.

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[6] Sonate da camera, fl, bc, op.1 (Paris, 1731)

6 sonates en trio, vn, fl, bc, op.2 (Paris, 1737)

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6 sonates, 2 vn, bc (London, 1756)

Sym., C, D-DS

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PHILIPPE MERCIER

Ursino, Gennaro

(b Roio del Sangro, nr Chieti, 1650; d Naples, in or after 1715). Italian composer. At the age of 12 he entered the Conservatorio della Pietà dei Turchini, Naples, where he was taught by Giovanni Salvatore. From 1675 he was chief assistant to Francesco Provenzale, director of this conservatory, whom he succeeded after his retirement in April 1701; he remained in this position until 1705. He was also assistant to Salvatore, then director of the Conservatorio dei Poveri di Gesù Cristo, from September 1686; he was appointed his successor in 1688 and held this position until 1695. He served too as *maestro di cappella* of SS Annunziata (1701–15), S Maria in Portico and the Jesuit college. He composed music (now lost) for three dramatic works given at religious institutions in Naples: the comedy *Pandora* (1690), *Il trionfo della croce nella vittoria di Costantino* (a 'scherzo drammatico' to a text by Giacomo Badiale, 1690, revived 1701) and *Iratius in coelos impetus* (an 'armonica fabula', 1697). A few motets by him survive (in *I-Nf*); most are for small forces, sometimes with concertato violin parts, but three are for four choirs.

KEITH A. LARSON

Ursinus [Ursus], Johann.

See [Beer, Johann](#).

Urso, Camilla

(b Nantes, France, 13 June 1842; d New York, 20 Jan 1902). French violinist, active in the USA. She was a child prodigy and at the age of seven became the first girl admitted to the Paris Conservatoire, where she took the first prizes in all her subjects. She came to the USA in 1852, and made her début in New York on 29 October. She appeared in three concerts with the singer Marietta Alboni, then in a series of concerts in New England with the Germania Musical Society. In 1853 she toured with the Germanians and Henriette Sontag. In 1855 she withdrew from public life to Nashville, resuming her career in 1863 with extensive tours of Europe and the USA, as well as Australia (1879, 1894) and South Africa (1895). She appeared in chamber groups and as a soloist with leading orchestras, and was noted for her performances of the Beethoven and Mendelssohn concertos. She retired from concert life in 1895 and settled in New York, where she taught violin and helped to further the activities of the newly formed Women's String Orchestra. She was an outspoken advocate of professional and economic equality for women as orchestral musicians.

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SUSAN KAGAN

Urspruch, Anton

(b Frankfurt, 17 Feb 1850; d Frankfurt, 7 Jan 1907). German composer, pianist and teacher. He studied composition with Ignaz Lachner and Joachim Raff, and in 1871 went to Weimar to complete his piano studies with Liszt, where his contact with the Weimar circle had a decisive effect on his subsequent development. He then devoted himself to composition, and became in 1878 teacher and, from 1883, professor of counterpoint and composition at the Hoch Conservatory in Frankfurt. Urspruch's compositions were only moderately influenced by the developments taking place at the end of the 19th century and little, if at all, by Wagner. He wrote three operas, *Der Sturm* (libretto by Pirazzi, after Shakespeare), and *Das Unmöglichste von allem* and *Heilige Cäcilie*, both to his own librettos (the orchestration of the last is complete only for Act 1, and sketched for Acts 2 and 3; a complete piano score survives); his other works comprise a large number of songs, both for chorus and for solo voice, a symphony, a piano concerto, a piano quintet and other chamber music, and piano works. His compositions (all in D-F) were popular in their day and are characterized by harmonic originality (including both unusual chromatic progressions and reminders of 16th-century vocal polyphony), ingenious contrapuntal treatment and progressive orchestral style (e.g. *Die Frühlingsfrier*, a setting of Klopstock's Ode for tenor,

chorus and orchestra). He also worked for a revival of Gregorian chant, his extensive research resulting in his publication of *Der gregorianische Choral und die Choralfrage* (Stuttgart and Munich, 1901).

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THEODORA KIRCHER-URSPRUCH

Ursprung, Otto

(b Gunzlhofen, Upper Bavaria, 16 Jan 1879; d Schondorf, nr Munich, 14 Sept 1960). German musicologist. He studied philosophy and theology at the Freising Hochschule and Munich University from 1899 to 1904, when he was ordained priest; after four years of pastoral work he began to study music, first privately with Gottfried Rüdinger and then with Sandberger and Kroyer at Munich University, where he took the doctorate in 1911 with a dissertation on Jacobus de Kerle. He was attached to St Cajetan's, Munich (1912–26), serving as an army chaplain during World War I, and then as honorary canon to the court church, All Saints, until its closure by the Nazis in 1940; he was honorary professor of music history at Munich University (1932–49).

Ursprung's dissertation on Kerle's part in the reforms of the Council of Trent led to his major work, a comprehensive and fundamental survey of Catholic church music, in which he combined his knowledge as a theologian and music historian. His other writings, developing from this primary concern, dealt with the aesthetic bases of church music, the relationship between Gregorian and ancient music, the growth of liturgical music drama, and early Spanish music. He wrote an important book on Munich's musical history and produced editions of works by Kerle and Senfl.

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KARL GEIRINGER

Ursuleac, Viorica

(*b* Czernowitz [Cernăuți, now Chernovtsy], 26 March 1894; *d* Ehrwald, Tyrol, 23 Oct 1985). Romanian soprano. She studied in Vienna and made her début at Agram in 1922 as Charlotte. She sang at Cernăuți, the Vienna Volksoper and the Frankfurt Opera, whose conductor, Clemens Krauss, she later married. In 1930 she moved to Vienna, in 1935 to the Berlin Staatsoper and

finally with Krauss to the Staatsoper in Munich (1937–44). She created the leading soprano roles in Strauss's *Arabella* (1933, Dresden), *Friedenstag* (1938, Munich) and *Capriccio* (1942, Munich) and sang the title role in the public dress rehearsal of *Die Liebe der Danae* (1944, Salzburg). She also appeared in *Elektra*, *Der Rosenkavalier*, *Die Frau ohne Schatten*, *Ariadne auf Naxos* and *Die ägyptische Helena*. Strauss dedicated *Friedenstag* jointly to Krauss and Ursuleac, and some of his songs to Ursuleac; in all she sang 506 performances of 12 Strauss roles during her career.

Ursuleac also created the leading soprano roles in Sekles's *Die zehn Küsse* (1926, Frankfurt), Krenek's *Der Diktator* (1928, Wiesbaden) and d'Albert's *Mister Wu* (1932, Dresden). She appeared regularly at Salzburg, 1930–34 and 1942–3. She made her only Covent Garden appearance in 1934, when she sang in the English premières of *Arabella* and *Švanda the Bagpiper* and as Desdemona. Her repertory of 83 roles also included Senta, Sieglinde, Tosca, Turandot and Elisabeth de Valois. Her recordings of the Marschallin, Ariadne, Arabella and, above all, Maria (from a live performance of *Friedenstag* by the original cast) confirm her lasting reputation as a Strauss interpreter.

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HAROLD ROSENTHAL/ALAN BLYTH

Urteaga, Irma (Graciela)

(b San Nicolás, Argentina, 7 March 1929). Argentine composer and pianist. She studied in Buenos Aires at the National Conservatory and at the Instituto del Teatro Colón, where she studied choral and orchestral conducting. She later taught at both institutions. Between 1974 and 1978 she was director of the opera studio and house répétiteur at the Teatro Colón, where she later directed an opera workshop (1984–93); she did similar work for Ecuador Opera during the 1986–8 seasons. Urteaga's compositions, mainly vocal works, have won several prizes. She acknowledges the influence of Prokofiev and Bartók and then of Berg and Penderecki in her early works, and later developed her own style, which is essentially neo-romantic, with occasional use of avant-garde techniques. This combination is particularly apparent in *La maldolida* (1987), a humorous and affectionate operatic parody.

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RAQUEL C. DE ARIAS

Urtext

(Ger.: 'original text').

A term used in studying and editing musical sources to signify the earliest version of the text of any composition, musical or otherwise, a version that is usually no longer extant; it is also used to signify a modern edition of earlier music which purports to present the original text, without editorial addition or emendation. (See [Editing](#).)

The concept was developed in the study of biblical and medieval texts, where no autograph or (in most cases) other contemporary source survives. Since the act of copying always introduces changes in the text, deliberately or otherwise, the absence of a [Holograph](#) means that many details are subject to question. The value of the search for a musical Urtext is debatable. On one hand, it would of course be interesting to know exactly what a composer wrote. But, on the other, there is no evidence that any composer before, at the earliest, the late 18th century was concerned that the holograph should be followed exactly. If a composer saw the notated version as one among a number of equally possible alternatives, then any other versions in the extant sources may have equal validity. Nevertheless, the processes of stemmatics remain of great value, for they help to validate the surviving versions, to indicate what they represent – as regional versions, as evidence for performing practices, or as records of special occasions – and occasionally to reveal actual decisions on the composer's part.

This touches on a second difficult area in the search for any 'original' version: that of changes made by the composer during and (particularly) after the act of composition. The doctrine of the 'Fassung letzter Hand' – that the last version, carrying the composer's final thoughts, is deemed to be the only one worth recovering – raises serious questions about when a composer believed a work was complete and finished. Some composers (Liszt, Bruckner and Boulez are obvious examples) clearly go through continuing rethinkings of works: there are then apparently several Urtexts, representing different versions. Other composers make smaller changes, sometimes affecting little more than the mode of notation, so that it cannot be said which version is the only possible and its source the single provider of an Urtext.

This claim that a modern edition is an 'Urtext' is difficult to support. As the foregoing makes clear, any original text rarely exists for music composed before the 18th century, and any attempt at its reconstruction is not only impossible but also of questionable value. Even for music from 1700 on, few sources can be transcribed into a modern edition without editorial intervention. With manuscripts as difficult to read as those of Beethoven, many of the scratches and splotches require interpretation, and many of these even involve pitches. For other composers, there are similar problems with the placing of dynamic marks, the duration of slurs, a confusion between accents and crescendo signs or between staccato and marcato marks, and so on. Finally, again, many composers revise both details and large-scale elements, and it is not always possible to establish which version was the later. Any of these requires editorial intervention and renders suspect the claims of any modern Urtext edition.

Because of these elements, an Urtext edition is no less a reflection of its times than one with an avowed editorial intervention, as has been recognized for the various editions of Bach's music.

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STANLEY BOORMAN

Urucungu.

See [Berimbau](#).

Uruguay, Eastern Republic of

(Sp. República Oriental del Uruguay).

Republic in South America. It is on the east coast of the continent, bounded to the south and east by the estuary of the river Plate and the south Atlantic, to the west by the River Uruguay and Argentina and to the north by Brazil.

I. Art music

II. Traditional and popular music

GERARD BÉHAGUE/LEONARDO MANZINO (I), CORIÚN AHARONIÁN (II)

Uruguay

I. Art music

The colonization of Uruguay began in the 16th century and developed fully from the late 17th, when Spaniards occupied the territory to contain Portuguese expansion towards the river Plate. Few mission settlements had been established, and the capital city, Montevideo, was founded only in 1726; colonial music did not flourish until the late 18th century. The music archives of S Francisco in Montevideo contain about 215 works (some incomplete) by composers active in Uruguay from the colonial period to the late 19th century, including the earliest known Uruguayan polyphony, the four-part *Misa para Día de Difuntos* (1802) by José Manuel Ubeda (1760–1823). Other composers of religious works include Juan José de Sostoa (c1750–1813); the Italian José Giuffra, who arrived in 1850; and Carmelo Calvo (1842–1922). Juan Cayetano Barros (probably Portuguese) wrote a Constitutional Anthem in 1821; his son Antonio (*b* 1800) was a skilful composer whose Grand Symphonie (c1830) introduced the Italian style, which predominated from that time, to the Uruguayan public. Antonio Sáenz (*b* Spain), who settled in Montevideo in 1829, wrote a *Misa solemne* for the third anniversary of the Uruguayan constitution in 1833. The Hungarian-born Francisco José Debali, who arrived around 1837, headed a new generation of Uruguayan musicians, many of them amateurs, who composed mostly piano pieces and songs; some were women, including Carmen Luna, who published a Minué in 1837, and Jacinta Furriol (*b* 1806), whose *Contradanza de los militares y empelados* was performed in 1833.

Dalmiro Costa led a generation of pianist-composers including Pablo Faget (1825–1910), Miguel Hines (1820–63) and Oscar Pfeiffer (1824–1906). Costa's works use Latin American rhythmic and melodic patterns. The first Uruguayan opera, *La Parisina* by Tomás Giribaldi, had its première in 1878; León Ribeiro wrote the first extant Uruguayan symphony (1877), the first extant Uruguayan string quartet (1879), and the opera *Colón* (1892) for the 400th anniversary of Columbus's voyage to America. Luis Sambucetti, a dominant figure of this generation, trained in Paris and introduced the French tradition to Uruguayan music with his Suite d'Orchestre (1898). In the early 20th century, nationalist feeling appeared in compositions by Carlos Pedrell and Alfonso Broqua, strikingly in Broqua's *Tabaré* (1910) and his Quintet in G minor (c1914). Eduardo Fabini was the giant of Uruguayan musical nationalism; notable are his choral work *Las flores del campo* (1900) and the tone poem *Campo* (1913). Luis Cluzeau-Mortet developed a fresh nationalist style, handling rural musical idioms with an impressionistic flair. Jaurés Lamarque-Pons quoted Afro-Uruguayan rhythms and the urban music of the river Plate – the *milonga* and the tango – in his Suite de Ballet (1957) and his

opera *Marta Gruni* (1967). Nationalist composers who cultivated a Romantic idiom included Vicente Ascone and Ramón Rodríguez Socas (1886–1957), whose opera *Urunday* (1940) calls on the lyricism of the Italian tradition. César Cortinas eschewed nationalism, cultivating eclectic sources of melody and universalist musical forms. Carmen Barradas, in her *Fabricación* for piano (1922), introduced notation symbols and sound effects that prefigured *musique concrète*. Guido Santórsola employed atonal expressionism in some of his compositions.

The works of Carlos Estrada, controlled in formal design and harmonically rich, followed neo-classical aesthetics. Héctor Tosar, another neo-classicist, used elements of Uruguayan traditional music in such compositions as *Oda a Artigas* (1951) and *Danza criolla* (1940). With *Aves errantes* (1961–3) he began experimenting with 12 basic groups of three sounds (*trifonos*); he presented the sound-group concept in the 1992 monograph *Los grupos de sonidos*, the first Uruguayan venture in composition theory. Composers whose careers developed during the 1960s include Pedro Ipuche Riva (*b* 1924), Diego Le Grand (*b* 1928), León Briotti (*b* 1929), Ricardo Storm (1930–96), Antonio Mastrogiovanni (*b* 1936), José Serebrier (*b* 1938), Sergio Cervetti (*b* 1940) and Alvaro Carlevaro (*b* 1957), whose *La Vía Láctea* (1985) and *Intramuros* (1987) display subtle tone colours and eclectic rhythms.

The Uruguayan broadcasting service, SODRE (Servicio Oficial de Difusión Radioeléctrica), has disseminated the works of many Latin American composers through its radio and television broadcasts, through its orchestra, choir and ballet, and through many festivals of Latin American music. In 1994 the Uruguayan congress created the Fondo Nacional de la Música to sponsor research and projects related to Uruguayan music.

See also [Montevideo](#).

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[Uruguay](#)

II. Traditional and popular music

The traditional musics of Uruguay should not be studied in isolation as they share features with those of the bordering regions of the neighbouring countries of southern Brazil and central-eastern Argentina; on a broader level with those of the larger continent of Latin America, and on a general level with the entire Americas. Uruguayan music draws on three cultural sources: the indigenous, the western European and the black African. Each has produced complex rather than homogeneous musical forms, this diversity defining the Uruguayan musical profile. At the time of the arrival of the Spanish conquerors a multiplicity of ethnic traditions already existed dispersed over a wide area with diverse levels of interaction. The varying nature of gradual contact with the colonizers determined contrasting indigenous components in the music of neighbouring mestizo communities. The European contribution was not as simple as is commonly understood: the majority of immigrants, mostly low class, came from different parts of western Europe and the Iberian peninsula, the latter only recently emerged from a war against Muslim invaders involving religious, economic and political conflict. As a result, a variety of acculturated musical situations already existed within the European population. The cultures of slaves brought forcibly from all around the sub-Saharan regions of Africa also carried with them musical material from a diverse number of cultural areas.

Apart from a number of minor historical studies, the first important contribution to research was made by Isabel Aretz in 1943. Between 1945 and 1966, the Uruguayan musicologist Lauro Ayestarán (1913–66) carried out formative work in collaboration with his senior Argentine colleague Carlos Vega (1898–1966), archived in the musicology section of the Museo Historico Nacional.

1. Amerindian heritage.

2. African heritage.

3. Mestizo music and instruments.

Uruguay, §II: Traditional and popular music

1. Amerindian heritage.

The Amerindian people were nomadic, moving over a very large territory, including parts of Uruguay, Brazil, Argentina and, possibly, Paraguay. While their ethnic roots are unclear, it is known that Guaraní was one of their spoken languages. According to historians, most others were mainly from Charrúa and Chaná, both ethnic groups possibly belonging to the Arawak linguistic family. The Chaná-Charrúas rejected acculturation and were as a consequence practically annihilated by the conquerors. Those who survived were wiped out later, after the independence wars by some of the *criollo* leaders. However, it is now accepted that resistance to integration did not mean that there was no cultural contact. So, although the Amerindian population was destroyed as an entity during the 19th century (notably until 1831; in subsequent decades less openly), it is not possible to affirm that mestizo culture had not absorbed elements from the Chaná-Charrúa musics. What is accepted is the strong presence of Guaraní musical elements in the resulting popular culture which has meant that in recent decades new Guaraní small communities, belonging to the Mbyá ethnic group, have been able to return from the north. As a result of the return of these groups it is now known that, for the Mbyá, music is a private, 'secret' practice, which sheds light on earlier historical chronicles which provided practically no information about indigenous musics. In the mid-20th century when Lauro Ayestarán

studied some of these early written documents, an imprecise picture was given of indigenous people playing only trumpets, horns and drums. Presence of instruments other than those known in European organology were not noted. Nor was it understood or recorded that for example, in Chaná-Charrúa culture, music did not constitute a category which could be segregated from the totality of everyday human activity. Other Uruguayan Amerindian groups include a probable small quantity of acculturated Chaná-Charrúas, who succumbed to missionary pressure at the beginning of the 17th century; a massive dispersion of acculturated Guaranís ejected from Jesuit missions by the Spanish crown in 1767; and several Guaicurú groups of unconfirmed number who came from the Chaco to settle as tenant farmers following the land reform of 1815–16 begun by the revolutionary leader José Artigas. Each would have introduced varying musical contributions of diverse ethnic origin, complicated by varying degrees of acculturation ranging from the probably low level of the Guaicurús, to the high levels of Guaranís from the missions.

Uruguay, §II: Traditional and popular music

2. African heritage.

The contribution of people from the sub-Saharan (Aguisimbian) regions of Africa has been of great influence. However, colonial Montevideo population records show equal numbers of people coming from Mozambique (East Africa), Angola (West Africa) and other territories.

Expressions of black culture conserved in the capital Montevideo are detectable in the music of the *llamada*, in choreographic-musical elements of *candombe* and other specific aspects of dance choreography. Despite the diversity of origin of African immigrants, by the beginning of the 20th century evidence suggests unified use of membranophones, with the adoption of the *tamboril*, a variant common to other Latin American territories. A single-headed drum whose membrane is nailed to a barrel-shaped wooden shell, the *tamboril* is carried over the shoulder and played with two hands, one holding a stick (see fig.1). There are three sizes of *tamboril* called *chico*, *repique* and *piano* (in ascending order of size), the latter appearing sometimes as a bass *piano* called *bajo* or *bombo*. Traditionally tuned by stretching the membrane over heat, in recent decades new methods of construction have introduced mechanical tuning mechanisms. Tuning relationships between sizes is more a function and consequence of 'good tension' relationships between the instruments than a question of absolute pitch. The wooden body, traditionally made out of barrel laths without nails, and since the 1970s constructed from treated wood, is carved so that each lath wedges into the next, encircled and held together by three iron rings.

A minimum of two different drums (either the *repique* or *piano*, with the *chico* in continuous reference to the other two) is necessary to produce the *llamada*, the music of this set of drums. They create a rich weave of patterns with none of the different sizes of *tamboril* acting independently of the others. In the case of the *chico* rhythmic patterns are fixed; for the *piano* (*bajo* or *bombo*) they are partially unchanged (ex.1); while for the *repique* they are varied, with improvisational practices. The *llamada* is produced by several drums of each size, each determining a layer of rhythms which interact with other layers while at the same time engaging in 'dialogue' within their layer (particularly the improvising *repiques*). The continuity of this tradition is directly linked to

the black population of Montevideo, within *conventillo* (tenement house) and *barrio* (neighbourhood) culture. At the end of the 20th century this has been gradually changing as young white people, whose own life experience contrasts with that of the poor blacks of these marginal neighbourhoods, have become interested in and have adopted this music.



While still associated with particular calendar dates, the *llamada* maintains a non-explicit ritual spirit. The 'spontaneous' meeting of a group of walking drummers is usually accompanied by people of the neighbourhood. The drummers are usually preceded by processing dancers, some of whom may perform choreographic characterizations: while their original meaning is lost, some bear the mark of behaviours related to the acculturation of black African traditions observed elsewhere on the American continent. In the 1950s the continuity of the tradition was transformed through the integration of the *llamada* into the official Carnival festivities; the whole phenomenon was thus institutionalized by the municipality of Montevideo, with the introduction of written rules and prize-winning mechanisms. Despite this many traditional features persist.

Drummers, who can number from 15 to 100 or more form a line, usually with six to each row, mixing different sizes of *tamboril*, their music a challenging mix of the polyphonic and polyrhythmic. Traditional costumes are worn (fig.1). They are accompanied by ritual characters including the *gramillero*, the *mama vieja* and the *escobero* or *escobillero* and the standard bearers. Other participants include dancers (mostly young women) and 'exotic' characters drawn from the world of show business (inspired by the Rio de Janeiro carnival and transvestite culture among other things), all formally accepted by the official rules and judging panels. The *gramillero* (see fig.1), a young person disguised as an old man, wears a false white beard, a pair of spectacle frames, a top hat, dress coat, gaiters with rope-soled sandals instead of shoes, two white gloves (one held), while holding a small case in the left hand and using a walking cane to support a tensely held 'old' body. This character relates to roles conserved in syncretic religions of the black Americas. The *mama vieja* evokes an old lady dressed in bulky skirts holding a parasol, walking graciously. The *escobero* or *escobillero* wears a colourful shirt, an animal-skin loincloth studded with brilliant objects over tight-fitting trousers, and sandals with long ribbons attached and tied cross-wise up the legs. The *escobero* carries a thin-sticked broom, making rotating patterns with it in the air, a syncretic practice thought to relate to the exorcism of bad spirits. The trophy or standard bearers often carry war emblems: a star, a half moon, flags and banners; these trophies are probably survivals of historical 'holy wars' between Islamic and Christian blacks in both Africa and the New World. In recent decades certain Afro-Brazilian syncretic religions, particularly Umbanda, have increased their presence and influence with practically unchanging practices observing the Brazilian liturgy and sung in Portuguese.

[Uruguay, §II: Traditional and popular music](#)

3. Mestizo music and instruments.

The European contribution to music culture has posed problems arising from the complex issues surrounding colonialism. The particular history of the river Plate region has led to the perception of the Uruguayan intelligentsia of Uruguay as a country inhabited by 'white' people, posing a challenge to creative musicians who wish to assume a mestizo identity.

With indigenous resistance to the European practice of genocide (particularly of the Chaná-Charrúa), postponing the colonization of the eastern coast of both the Uruguay and Plate rivers, and with no stable European settlements until the 18th century, the process of European acculturation was inhibited. At the same time there were constant cultural influences from the north (from Asunción and later the Jesuit missions), the west (Buenos Aires and other settlements) and the north-east, where Portugal tried to force a permanent demarcation line with Spain in order to dominate navigation in the river Plate area.

By the time Montevideo was finally taken by Spain around 1726, the territory had already been influenced by rural mestizo inhabitants, urban migrants and acculturated Guaranís dispersed from the Jesuit missions, thereby creating a well-defined musical mestizo identity which survives in children's songs and games and other traditional forms. Ayestarán found that these were linked to similar traditions elsewhere on the continent, with more than 100 different examples of monodic, unaccompanied melodies used as lullabies, rounds, *romances* (ballads), *villancicos* and children's songs and games.

The guitar is the main instrument of both rural and urban mestizo society. While standard western tuning is the most common (*E-A-d-g-b'-e'*) there is evidence of at least another five older tunings, including the *temple del Diablo* tuning, which has a tritone between the second and the third string and is still found in some rural or semi-rural areas.

The second most popular instrument is the accordion, usually the diatonic form with one or two rows of keys, which first appeared in the mid-19th century, when many social dances were adapted into its repertory. Accordions with ten melodic keys and four bass buttons which produce tonic, dominant and sub-dominant harmonies are generally tuned in D although some use C. A type of accordion preferred for social dances has 21 buttons and eight bass keys.

The *bandoneon*, pre-eminent in tango culture in Argentina, has relatively few virtuoso players in Uruguay. A number of areas bordering with Brazil use the *cavaquinho* (retaining the Portuguese name), a small guitar with four strings. *Cavaquinhos* are played in some places in an ensemble with guitars and ebony side-blown flutes which survive from military and town bands. Drums and cymbals play a large part in Carnival while the *tamboril* has its own aforementioned traditions, principally in Montevideo. Since the 1960s composer-performers have incorporated a bass guitar called the *guitarron*, occasionally substituted in groups by a plucked double bass. Drum kit, electric bass, electric guitar, assorted percussion and many wind or string instruments, mainly borrowed from the European orchestra, are found in various popular ensembles.

The preferred vocal aesthetic for men in mainstream popular music in the second half of the 20th century involved a low register, avoiding high and middle registers favoured by women. A former male tradition, which gradually diminished in popularity in live performance during the 1930s, involved a smooth singing style moving to falsetto. This was particularly evident in the 'high' art version of a form called *estilo*, a genre influential in the art of tango singing, as heard in the voice of Argentine tango singer [Carlos Gardel](#). Traditions such as the *payada* which demand strong vocal projection for open-air performance developed a 'crying' vocal style. In the 1980s a style of male falsetto reappeared following the reappraisal of 1960s metropolitan rock music.

The musical craft of the *payador* survives with surprising historic continuity on the American continent in former Spanish and Portuguese colonies (including Chile, Cuba and Brazil). The *payador* sings improvised poetry to his own guitar accompaniment according to strict stanzaic rules of versification, based on the octosyllabic, ten-line verse *décima* form. The *décima criolla* is the most familiar but other *copla* (couplet) and *verso* (verse) forms, with stanzas of four, six and eight lines, are also frequent, on the basis of a repeated musical structure accompanied by the guitar. The present Uruguayan tradition is related to that of neighbouring areas of Argentina and part of the state of Rio Grande do Sul, Brazil. The principal musical genres used in contemporary *payadas* (song sessions) are the *cifra* and the *milonga*. For the singer, solo improvisation on a subject usually given by the audience may be of secondary importance to actual participation in a *payada de contrapunto*, a challenge between two singers, in which they can fully show their virtuosity. Stanzas are alternated, while both guitars maintain repeated rhythm, with a final flourish in the final stanzas when alternating couplets are exchanged, often resulting in an atmosphere of breathtaking public contest.

The most common song type in Uruguay is the *milonga* (also found in southern Brazil, central-eastern Argentina and southern Chile). Ayestarán's unsuccessful attempts to establish its origin arose from a history of 18th- and 19th-century racism and social taboo concerning the music of African immigrants, resulting in a lack of written documentation about the *milonga* and related genres. A fast, danceable version, usually without words, had disappeared by the turn of the 19th century, with surviving elements captured in some early tango and the *tango-milonga*, a more rapid form than common tango and full of striking rhythmic patterns ([ex.2](#)). The slower *milonga*, often used as accompaniment for the improvised verse traditions of the *payadas* of *payadores*, as well as for songs, has different characteristics. The most common rhythmic pattern is 3 + 3 + 2 in duple time ([ex.3](#)). Despite the accompaniment with tonic and dominant chords, 19th-century *milonga* singing style used non-equal tuning (of unknown origin) outside the tonal system. At the end of the 20th century two main tendencies could be recognized on opposite sides of the river Plate: a Uruguayan *milonga*, called *oriental* or *orientala*, in a heavy style which contrasts with the softer and delicate style of the Argentine *pampeana*.





The *cielito* form, which emerged as the most prestigious musical and choreographic genre some time between 1800 and 1820 when it was popular with revolutionary patriots, is still found. In a lively tempo, its metrical pattern was binary with ternary subdivision (6/8 or equivalent), with a general *ABABAB* structure. The formula for the refrain '*Cielito, cielo, que sí, / cielito*' or '*Cielo, cielito, que sí, / cielo*' or variants, appears as the first phrase of *B* and at the beginning of the second phrase *B* (ex.4). The *cielito* became popular throughout the whole river Plate area as did the popular dances, the *media caña* and *pericón*. Both use a similar metrical pattern with texts often expressing political struggle (the *media caña* by 1830, the *pericón* later), and are still performed.



The *estilo* (occasionally called *triste*), which became popular in the late 18th century, was recognized by the end of the 19th century as a 'folkloric survival' and 'revitalized', remaining commercially popular until the beginning of the 1930s. Usually sung by men, with the singer accompanying himself on guitar, the subjects of its lyrics were most often 'transcendental', lyrical or dramatic; it is regarded as one of the most 'refined' popular genres. With an *ABA'* structure (in Vega's terminology: *tema, kimba, final*), it begins with a *punteo*, an introductory instrumental prelude, whose structure contrasts with those of the *A* and *B* melodies while relating to the tempo of the *B* section. The metre for both *A* and *A'* is in either duple or triple time or a combination of both. The *B* section is called *cielito*, recalling the aforementioned *cielito* dance. According to unpublished work by Ayestarán, the structure of the *cielito* falls into three formal groups: the principal one has two sections of four phrases, a slow section *A*, followed by a quicker, danceable section *B*, concluding with a slow *A'* section of two phrases. Its verse pattern is that of the *décima criolla* or *décima espinela*, a widespread Latin American popular poetic tradition, a Spanish-derived octosyllabic ten-line rhyming stanza form (usually patterned *ABBAACDDC*), in which one of the challenges is shifting the verse punctuation to coincide with the rhythms of the music.

The *cifra*, a non-danceable song genre which had probably originated by 1830, is also based on the *décima* form, sharing non-tonal melodic behaviour with the sung *milonga*. It survives in the repertory of music used in the contemporary *payada*. A solo voice alternates with guitar sections, with sung phrases in a declamative *recitative* style, 'commented on' by brief instrumental interludes, except for the final passage between the last sung phrases, when the musician may conclude with a surprise improvisation on the original musical theme. The range of subjects covered in verse includes *sucedidos* (dramatic stories), memorable deeds and (more recently) humorous themes.

The *vidalita*, noted in documents by 1880, is apparently the last south-eastern genre derived from musical and poetic material which came originally from Peru, the centre of the Spanish colonial empire. Generally reserved for

expressing the pain of love or love sickness, it is structured in quatrains, with alternate lines followed by a refrain on the word *vidalita*. The *chimarrita* (also *chamarrita*, *cimarrita* or *shimarrita*), linked to the Portuguese-Brazilian colonial period, is still found in the northern half of the country and neighbouring territories. Emerging in the 1820s and widespread by 1850, its popularity peaked around 1880. With an octosyllabic *ABAB* structure, and lyrics in Portuguese or a particular frontier dialect of Portuguese and Spanish, it was danced with *polca* steps. The *tirana* and *carangueyo* (*carangueija* in Portuguese), dance-songs related to the southern territories of present-day Brazil (mainly the state of Rio Grande do Sul), survive only as songs, with lyrics in Spanish, Portuguese or the frontier dialect.

As a reaction to the arrival of enormous numbers of European immigrants at the end of the 19th century in the river Plate area, a movement led by progressive intellectuals emerged in Montevideo and Buenos Aires, which attempted to affirm a *criollo* cultural profile. This involved the revival of certain musical genres including the *pericón* and *estilo*. During the same period, dances brought originally from Europe evolved new creole forms. They included the *polca* (polka), known in its new southern version as the *polca canaria*; the *vals* or *valse* (waltz); the *chotis*, *shotis*, *siotis* or *chote* (schottische); the *danza* or *habanera* (from the French and English country dance); and the *mazurca* (mazurka) or *ranchera*. Adaptation to a *criollo* aesthetic often meant these dances lost characteristic European features, such as choreographic jumps, due to a preference for keeping feet close to the ground, which resulted in corresponding musical changes.

By 1880 the beginnings of **Tango**, one of the most influential musics and dances of the 20th century, emerged in both Montevideo and Buenos Aires (see [Argentina](#)). The etymology of ‘tango’ is thought to be of African origin, as the term was used historically in various countries of the Americas to describe the practices of black communities. Its choreography emerged independently of any previous traditions. Its success in Europe just before World War I enhanced its reputation at home, where local society had initially regarded it as ‘indecent’. Although Uruguay played a significant role in the development of tango in the first 50 years of its life, Montevideo gradually relinquished the role of ‘tango-capital’ to Buenos Aires.

During the final decades of the 20th century *candombe* became fashionable, mostly as a song. As a term it has had various contrasting but related meanings over time. During the colonial period it described the practices of the black communities, while in modern times it has designated a song whose rhythm is compatible with the drummed *llamada*, so that it can be superimposed over it. In the 1940s it had two meanings: the first as a form conserved in the *conjuntos lubolos*, the societies of black people in the official Carnival festivities in Montevideo (together with other genres such as the *milongón*); the second, introduced by tango orchestras (*orquestas típicas*), related to the danceable *milonga*, a form which had already been used by tango composers. At the end of the 1950s, when the popularity of tango was in decline, a third *candombe* emerged in the repertory of dance bands strongly influenced by Afro-Cuban dance music. From the mid-1960s to the early 1970s *candombe* further evolved: one group of creators and performers attempted to ‘fuse’ the *candombe* of the *conjuntos lubolos* and of orchestras of ‘tropical’ Latin music with elements of first jazz and then rock. Another

group created a new way of playing *candombe* with guitar (with or without plectrum and percussive tapping on the guitar body). These groups were part of a new Uruguayan 'folksong' movement searching for their musical roots which briefly became a mass phenomenon in 1967–8. From the mid-1970s this *candombe* became part of a young song movement, which blended together previous musical developments.

The *murga* is a dramatic form used traditionally during the long Carnival festivities. Although its origins are unclear (in Spanish the word was originally used to describe groups of non-professional musicians asking for money), by 1920 the name was given to societies practising this style, formed in the main by poor people. During its 'golden age' in the 1940s certain characteristics emerged and were consolidated. These included free use of fashionable tunes, with satirical lyrics composed annually on a wide range of subjects from critiques of daily life to obscene jokes; delivery with a strong nasal voice; use of rhythms regarded as mestizo, supported by a bass, snare drum set and cymbals; and a repertory of gestures and choreographic movements performed by musicians with painted faces wearing colourful clothes. Until the 1970s *murgas* were found only as part of Carnival. However, during the 1960s, the *murga* developed as a number of popular musicians began to build songs based on the *marcha camión*, one of its rhythmic patterns (ex.5). During the 1970s *murga*, particularly the *marcha camión* and other variations, gradually became accepted by new social groups (ex.6), and by the 1990s *murga* was a successful part of the repertory of popular singer-composers. The northern area of Uruguay, related historically to the culture of Rio Grande do Sul, Brazil, has preserved a number of religious polyphonic forms, including the recital of the *Rosario de cinco misterios* (the Rosary of the Five Mysteries) or *Tercio*. The *folías del Divino* are prayers sung during processions at times of crisis.



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Usandizaga [Soraluce], José Maria

(b San Sebastián, 31 March 1887; d San Sebastián, 5 Oct 1915). Basque composer. He began studies at an early age in San Sebastián with German Cendoya (piano) and Beltran Pagola (harmony). Later he played the piano at a private audition for Planté, who recommended him to d'Indy, and accordingly he went to the Schola Cantorum in Paris at the age of 14 to study with Grovlez (piano), Tricon (counterpoint) and Séré. His family wanted him to concentrate on the piano, but an arterial disease in the hand obliged him to give his attention instead to composition. He returned to San Sebastián in 1906, and shortly thereafter his first works based on Basque folk music – *Irurak bat* for orchestra, *Bidasoa* for band and *Euskal festara* for band – were performed. Usandizaga now became a prolific composer in all genres, but it was in the theatre that he had his greatest popular successes. The triumphal reception accorded his first work for the stage, *Mendi mendiyán* ('High in the Mountains'), at San Sebastián in 1911 encouraged him to search for another

opera subject. He found it in Martínez Sierra's play *Teatro del ensueño*. In September 1913 the dramatist sent him an adaptation entitled *Las golondrinas* and two months later the work was complete. After the Madrid première in 1914 Usandizaga was established as a national figure. He asked Martínez Sierra for another libretto and spent his last months in Yanci, Navarre, composing *La llama*. On his death the work was finished by his brother, Ramón. Usandizaga's orchestration was Puccinian and there was a French influence in his music, but despite these links he was a Basque musician *par excellence* and, together with Guridi, he laid the foundations of Basque art music.

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Stage: Mendi mendian [High in the Mountains] (pastoral lírica vasca, 3, epilogue, J. Power), 1909–10, Bilbao, Campos Elíseos, 21 May 1910; Costa brava, 1912; Las golondrinas (drama lírico, 3, G. Martínez Sierra after his *Teatro del ensueño*), 1913, Madrid, Price, 5 Feb 1914, rev. as op by R. Usandizaga, Barcelona, 1929; La llama (drama lírico, 3, Martínez Sierra), 1915, inc., completed by R. Usandizaga, San Sebastián, 1918

Orch: Suite, A, c1904; Dans la mer, sym. poem, 1904; Ouverture symphonique sur un thème de plain-chant, 1904–5; Irurak bat, rapsodia popular vasca, c1906; several other pieces for orch and band

Vocal: Mass, 4vv; Euskal herri maitiari, rapsodia vasco-francesca, 4vv; several other choral pieces, songs, folksong arrs.

Inst: Cuarteto sobre temas populares vascos, str qt; Str Qt, A; pieces for vn/vc, pf; many pf and org works

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ANTONIO RUIZ-PIPÓ

Usiglio, Emilio

(b Parma, 8 Jan 1841; d Milan, 8 July 1910). Italian composer and conductor. He began piano lessons at the age of five and later moved to Borgo S Donnino (now Fidenza) to study harmony with Giovanni Rossi (ii). He completed his piano studies with Gustavo Romani in Pisa, where his family had settled, and studied harmony and counterpoint in Florence with Teodulo Mabellini. At the age of 19, Usiglio composed his first opera, *La locandiera*

(from Goldoni's comedy), which was favourably reviewed by F. D'Arcais on its début in Turin in 1861. After a second comic opera, *L'eredità in Corsica* (1864), there followed Usiglio's most successful work, *Le educande di Sorrento* (1868), expressly written for the Teatro Alfieri in Florence. The opera had a wide circulation in Italy and was also performed in Malta, as *La figlia del generale* (Manoel, 1875), and in Berlin (Volksoper, 18 February 1911, sung in German). After *La scommessa* (1870), he again borrowed from Goldoni for *Le donne curiose* (1879). The libretto was by A. Zanardini, who later adapted Labiche's *La mariée du mardis gras* for Usiglio's last opera, *Le nozze in prigione* (1881).

Usiglio also composed ballets, chamber music and songs, but his prestige came mostly from his intense activity as a conductor, even though excessive drinking was eventually to mar his career. Usiglio took *Aida* on tour in Italy after its La Scala première was conducted by Franco Faccio in 1872. He was responsible for the first Italian performances of Thomas's *Hamlet* (1876, Venice) and *Carmen* (1879, Naples), and won the critics' favour to Boito's revised *Mefistofele*, conducting it at Bologna's Teatro Comunale on 4 October 1875. In 1882 he conducted a successful revival of *Lohengrin* at La Fenice. He was widely appreciated for his intelligence, sense of balance and secure conducting style. In later years he grew deaf and retired to Milan with his wife, the singer Clementina Brusa; she died three months after him, on 2 October 1910, leaving a legacy to the Parma Conservatory to found a competition for Italian composers of comic opera.

Among minor composers of late 19th-century Italian opera, Usiglio had a particular inclination for *opera buffa*, which he cultivated through the unabashed revival of Rossinian and Donizettian formulas. Like his older colleagues Lauro Rossi or Nicola De Giosa, he was the epigone of a tradition that had long lost its vitality; but in his best operas, *Le educande di Sorrento* and *Le donne curiose*, Usiglio could strike a personal note in some brilliant ensemble writing. *Le educande* also shows, along with typical devices of the old style – for example the *buffo* mannerism of Don Democrito rector of a girls' college – parodies of contemporary Verdian highlights, including a rataplan (Act 1), a brindisi (Act 2) and a sentimental *romanza* (Act 3).

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La locandiera (melodramma giocoso, 4, G. Barilli, after C. Goldoni), Turin, Emanuele, 5 Sept 1861

Un'eredità in Corsica (dramma buffo, 3, R. Berninzone), Milan, Radegonda, 17 June 1864

Le educande di Sorrento (melodramma giocoso, 3, R. Berninzone), Florence, Alfieri, 1 May 1868

La scommessa (melodramma buffo, 3, B. Prado), Florence, Principe Umberto, 6 July 1870

La secchia rapita (ob, A. Anelli, after A. Tassoni), Florence, Goldoni, 6 April 1872, collab. C. Bacchini, E. de Champs, R. Felici, G. Gialdini and G. Tacchinardi

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U. Manferrari: *Dizionario universale delle opere melodrammatiche* (Florence, 1955)

MATTEO SANSONE

Usmanbaş, İlhan

(b Istanbul, 28 Sept 1921). Turkish composer. He studied the cello as a child. In 1941 he enrolled at the Istanbul Municipal Conservatory where he was a pupil of Cemal Reşit Rey; in the following year he entered the Ankara State Conservatory, studying composition with Hasan Ferit Alnar and piano with Ulvi Cemal Erkin. He left the advanced composition department in 1948, and was appointed a teacher at the same conservatory. In 1952 he went to the USA on a UNESCO grant and continued his studies with Dallapiccola at Tanglewood and at Bennington. Usmanbaş went to the USA again in 1958 and on this occasion some of his works were performed. His String Quartet, which had won the Fromm Prize in 1955, was recorded. In 1963 he was appointed director of the Ankara State Conservatory for a short time; he has continued to teach there.

Usmanbaş is the main Turkish advocate of new musical procedures. The influences of Bartók, Stravinsky and Hindemith, seen in his earlier neo-classical works, have given way to an individual style which embraces 12-note and especially aleatory techniques, for instance in the Symphony no.3 (1979), in which performers can choose the order of movements. He has drawn attention abroad, winning prizes in international contests and receiving several commissions. Japanese radio commissioned his *Japanese Music* (1956), and *Music with a Poem* (1958) won a prize in the student Koussevitzky Competition at Tanglewood. Further information is given in O. Manav: 'Venedik oyunları ve sonrası' [*Jeux vénitiens* and beyond], *Müzikoloji dergisi*, i/1 (1995), 1–6.

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Chbr and solo inst: Str Qt, 1947; Sax Qt, 1978; Monoritmica, 4 cl, 1980; Saxmarim, sax, mar, 1982–5; Partita 'alcoarci', hpd, 1983–5; Partita, vc, 1985; Partita, vn,

1985; Çizgiler, cl, gui, pf, perc, 1986; Partita, va, 1989; Trio di 3 soli, str trio, 1990; Solo Pf and 12 Insts, 1990–92; Trioptic, str trio, 1991; Çizgi ve noktalar, hp, 1992; Music for Cl and Pf '94; Music for Pf '94; Music for Str Qt '94; Music for Vc '94; Music for Vn and Pf '94; Music for A Sax and Mar '95; Pf Trio '95; Music for Str Qt '96; Music for Vc '97; Music for 2 Vc '97

Vocal: Japanese Music, female chorus, orch, 1956; Music with a Poem, Mez, fl, cl, bn, 2 vn, 1958; Un coup de dè (S. Mallarmé), chorus, orch, 1959

Principal publishers: Ankara State Conservatory; Boosey & Hawkes; Polskie Wydawnictwo Muzyczne, Presser, SCA Foundation, Suvini Zerboni

FARUK YENER/MÜNİR NURETTİN BEKEN

Uspensky, Nikolay Dmitriyevich

(*b* Polya, Novgorod province, 3/16 Jan 1900; *d* Leningrad (St Petersburg), 23 July 1987). Russian musicologist and church historian. After attending the Novgorod Seminary he studied theology at the Petrograd Theological Institute (1921–8), taking the *Kandidat* degree in 1925 with a dissertation on the Russian Orthodox Vespers, and then preparing for a professorial post under the distinguished liturgiologist A. Dmitriyevsky. When the institute closed in 1928, he entered the Leningrad State Academic Chapel School, qualifying in choral conducting and training (1931); he then studied conducting with Mikhail Klimov and theory and polyphony with Khristofor Kushnaryov at the Leningrad Conservatory, graduating in 1937. He became assistant director, and then director of the Leningrad Music Academy, and taught fugue and counterpoint at the conservatory (1937–54). In 1946 he was appointed senior lecturer in the liturgical department of the new Leningrad Divinity Academy, and defended his *Kandidat* dissertation on north Russian modes at the conservatory; in 1949 he was awarded a magister of divinity degree by the Divinity Academy for his book on the Vespers of the Greek and Russian Churches. He was awarded a doctorate of church history for his work on ancient church chant (1957), and honorary degrees from the Aristotelian University of Salonica (1967) and the Orthodox Theological Academy and Seminary of St Vladimir, New York (1968). Uspensky's most important works on music deal with the evolution of Russian chant in the 16th and 17th centuries. He wrote a valuable study of ancient Russian chant, *Drevnerusskoye pevcheskoye iskusstvo*, and edited extensive anthologies of traditional Russian melodies used in liturgical services.

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- 'Pravoslavnyaya vechernya (istoriko-liturgicheskiy ocherk)' [Orthodox Vespers: historico-liturgical essay], *Bogoslovskiye trudi*, i (1960), 7–52
- 'Roman Sladkopevets i yego kondaki' [Roman Sladkopevets and his kontakion], *Zhurnal moskovskoy patriarkhii* (1966), no.11; (1967), no.1
- Obraztsi drevnerusskogo pevcheskogo iskusstva* [Examples of ancient Russian chant] (Leningrad, 1968, enlarged 2/1971)
- 'Problema metodologii obucheniya ispolnitel'skomu masterstvu v drevnerusskom pevcheskom iskusstve' [The problem of teaching the performance of ancient Russian chant], *Musica antiqua Europae orientalis II: Bydgoszcz 1969*, 467–501
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- 'S.W. Rachmaninow: Schöpfer anbetender Hymnen', *Stimme der Orthodoxie* (1973), no.8, p.6
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- 'Opekalov: ein Sangesmeister des 16. Jahrhunderts in Nowgorod', *Beiträge zur Musikgeschichte Osteuropas*, ed. E. Arro (Wiesbaden, 1977), 291–311
- 'D.S. Bortniański: problèmes des liens culturels polono-russes', *Musica antiqua V: Bydgoszcz 1978*, 607–23

MILOŠ VELIMIROVIĆ

Uspensky, Viktor Aleksandrovich

(b Kaluga, 19/31 Aug 1879; d Tashkent, 9 Oct 1949). Russian composer and ethnomusicologist. He studied composition with Lyadov, and also the harp at the St Petersburg Conservatory (1908–13), and in 1918 he was a co-founder of the Tashkent Conservatory, where he served as director and harmony lecturer. In 1925 he took part in an ethnographical expedition to the Turkmen SSR, continuing this work with three further expeditions, on which he was joined by Belyayev and later Mosolov, to the Fergana Basin and the Turkmen SSR (1927–8), another to the Fergana Basin (1931) and research in the Uzbek SSR. He held posts at the Uzbek Music Technical School as director of the national music department (1928–34), theory lecturer (from 1936) and director of the department of theory and composition (from 1936). In addition, he worked at the academic research institute for the arts in the folklore

department and in the laboratory for the reconstruction of Uzbek folk instruments, holding appointments as academic assistant (1932–48) and subsequently director. Among his honours were the titles People's Artist of the Turkmen SSR (1927) and People's Artist of the Uzbek SSR (1937).

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Op: Farkhad i Shirin (music drama), 1936, rev. 1937, collab. G. Mushel' and S. Gorchakov [S. Tsveyfel'], rev. as op (Sh. Khurshid, after A. Navoi), 1940

Orch: 4 Melodies of the Central Asian Peoples, 1934; Mukanna, suite, 1944; Turkmen Capriccio, 1945; Uzbek Poem-Rhapsody, 1945

Vocal: Uzbekskiy vokaliz, 1934; Liricheskaya poëma pamyati Alishera Navoi [Lyrical Poem in Memory of Alishera Navoi], female v, 3 solo male vv, Uzbek insts, orch, 1947

Pf: 2 sets of Uzbek pieces, 1936; Novella, 1947

Other works: incid music, film scores, arrs.

Principal publisher: Muzgiz

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DETLEF GOJOWY

Uspensky, Vladislav Aleksandrovich

(b Omsk, 7 Sept 1937). Russian composer. He studied at the Music College attached to the Moscow Conservatory under Frid, whilst benefiting from consultations with Kabalevsky (1955–7). He then attended the Leningrad Conservatory, studying under Arapov (1957–62), and later, as a postgraduate, under Shostakovich (1962–5). He runs the composition class at the St Petersburg Conservatory, and was appointed professor in 1982. He is the secretary of the Russian Union of Composers, and is a People's Artist of Russia (1988).

Uspensky has composed in almost all of the major musical genres and in a wide variety of styles. Thus, alongside *Interventsiya* ('Intervention'), an opera with a traditional dramatic structure, one also finds the opera-pamphlet *Voyna s salamandrami* ('War Against the Salamanders'), which gained especial popularity in its television version. The latter incorporates elements of the political theatre piece in the spirit of Brecht and Weill. Besides instrumental concertos, in which he preserves many of the traditional attributes of the genre, he has also written works such as *Muzika dlya skripki i orkestra* ('Music for Violin and Orchestra') and *Muzika dlya strunnikh i udarnikh* ('Music for strings and percussion') which are based on free, rhapsodic

structures. In his oratorio *S toboy i bez tebya* ('With You and Without You') Uspensky introduces snatches of popular songs. Concerts devoted to the composer's works and the performance of individual compositions have taken place in all the major cities of Russia, and also in England, France, Germany, Israel, Japan and other countries. Uspensky's songs have entered the repertory of variety artists, and have gained widespread popularity throughout Russia.

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(selective list)

Ops: Voyna s salamandrami [War with the Salamanders] (TV op, I. Taymanova and Uspensky, after K. Čapek), 1967, TV version, Leningrad, 1984; Interventsiya [Intervention] (Yu. Dimitrin, after L. Slavin), 1970, Leningrad, Kirov

Ballets: Kostyum tsveta slivochnogo morozhenogo [A Suit the Colour of Plum Ice-Cream] (Yu. Slonimsky, after R. Bradbury), 1965, Leningrad, Oktyabr'skiy; Pamyati geroya [To the Memory of a Hero] (I. Chernishev), 1969, Leningrad, Kirov; Doroga v den'/Spaseniye [The Road into Daylight/Salvation] (G. Tomas), 1974, Berlin, Volksbühne; Dobriy zayats i drugiye obitateli lesa [The Kind Hare and other Denizens of the Forest] (V. Khintsert), 1976, Berlin, Volksbühne; Dlya tebya na more [For You at Sea] (Khintsert), 1978, Berlin, Volksbühne; Robot (Khintsert), 1982, Berlin, Volksbühne; Letyat zhuravli [The Cranes are Flying] (I. Bel'sky, after V. Rozov: *Vechno zhiviy*e [Those who Live for Ever]), 1984, Leningrad, Mal'iy; Gribnoy perepolokh [A Commotion over Mushrooms] (V. Dauvalder), 1990, Berlin, Volksbühne

Musical: Zhenshchini Bogemii [The Women of Bohemia] (N. Denisov, after A.C. Doyle), 1990, St Petersburg, Bouffe; Moya Karmen [My Carmen], 1995, St Petersburg, Music-hall; Kazanova v Rossii [Casanova in Russia] (I. Shtockbant after G. Casanova's diaries), 1998, St Petersburg, Bouffe; Iskusheniyye Zhanni [Temptation of Jeanna] (I. Shtockbant), 1999, St Petersburg, Bouffe

Concs.: Double Pf Conc., 1965; Navazhdeniye [Diabolic Suggestion], pf, variety band, orch, 1982; Elec Gui Conc., 1984; Fantasmagoriya, 2 vn, orch, 1989; Conc., va, chorus, orch, 1993; Difiramb lyubvi [A dithyramb of Love], 2 pf, orch, 1995; Trbn Conc., 1995

Other orch: Trbn Concertino, 1963; Muzika dlya skripki i malogo simfonicheskogo orkestra [Music for Vn and Small Sym. Orch], 1966; Muzika dlya strunnikh i udarnikh [Music for Str and Perc], 1967; Muzikal'niye nastroyeniya [Musical Moods], lyrical sym., 1973; Muzika dlya golosa, arfi, royalya i udarnikh [Music for V, Hp, Pf and Perc], 1976; Simfonicheskiye freski [Sym. frescoes], 1977; Dialogi, pf, variety band, orch, 1980; Vesna nadezhd [A Spring of Hopes], 1981; Romanticheskaya poëma [Romantic Poem], 1982; Posvyashcheniye muzhestvu [Dedication to Courage], 1983; K svetu [Towards the Light], sym., 1985; Posvyashcheniye [Dedication], sym., 1988; Syuita, 1988 [from the ballet Letyat zhuravli, 1984]; Simfoniya v stile retro [Sym. in the Retro Style], 1994

Vocal: Noktyurni [Nocturnes], 1v, orch, 1980; Ozhidaniye 'Monolog zhenshchini' [Expectation/A Monologue for a Woman] (R. Rozhdestvensky), 1v, orch, 1982; S toboy i bez tebya [With You and Without You] (orat, K. Simonov), S, Bar, chorus, orch, 1984; Gospodi, vozzvakh k Tebye [O Lord, I Have Called Out to Thee], conc., female v, chorus, orch, 1990; Vsenoshchnoye bdeniye [All-Night Vigil], 1990; Bozhestvennaya liturgiya [The Divine Liturgy], 1991; Na iskhod dushi [The Departure of the Soul], funeral service, chorus, 1992; Monologi o lyubvi [Monologues about Love] (song cycle, M. Tsvetayeva), 1v, orch, 1995; Nostal'giya (poets of the Silver Age), 1v, orch, 1996; Conc., 1v, orch, 1997

Film scores, TV scores, over 100 songs, vocal works with chbr acc.

Principal publishers: Muzika, Kompozitor, Leduc, Max Eschig

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‘Velikoy otechestvennoy voyne posvyashchayetsya: o sobstvennikh sochineniyakh’ [Dedicated to the Great Patriotic War: concerning the composer's own works], *SovM* (1980), no.6, p.128 only

‘Chto uslišal kompozitor’ [What the composer heard], *Rasskazi leningradskikh kompozitorov o svoey muzike*, iii (Leningrad, 1987), 40–53

‘O P.A. Serebryakove’ [On Serebryakov], *Pavel Serebryakov: vospominaniya, stat'i, material'i* (St Petersburg, 1996), 108–11

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S. Khentova: ‘V rabote nad operoy’ [During work on the opera], *O muzike i muzikantakh nashikh dney* (Leningrad and Moscow, 1976), 178–92 [on the opera Interventsiya]

A. Yusfin: ‘Vladislav Uspenskiy’, *Kompozitori Rossii*, iii (Moscow, 1983), 239–62

N. Entelis: *Vladislav Uspenskiy, monograficheskiy ocherk* [Uspenskiy, an essay in monographic form] (Leningrad, 1987)

MIKHAIL GRIGOR'YEVICH BYALIK

Usper [Sponga, Spongia, Sponza], Francesco

(*b* Parenzo [now Poreč], Istria, c1560/61; *d* Venice, 24 Feb 1641). Italian composer, organist and priest. The family name was originally Sponga. He studied with Andrea Gabrieli and must therefore have settled in Venice before 1586. He had previously served as a priest in Capodistria. In the late 1580s he was the tutor of Cesare Usper (*d* 1589), son of Lodovico Usper (*d* 1601), a lawyer and minor official of the confraternity of S Giovanni Evangelista, Venice, to whom Francesco dedicated his *Ricercari*. Adopting the surname of this patron, Francesco Usper devoted much of his life to the confraternity, which he served as organist (1596–1607), chaplain (1607–24), choirmaster (1624–6), manager (*capo*) of the adjoining church (1626–41) and administrative officer (*mansionario*) (1631–41). He was also sporadically active elsewhere in Venice. He was organist at the church of S Salvatore by 1614 and it was in this capacity that he was cited in 1615 for having provided one of the imitative subjects worked out in two canons for four voices in Romano Micheli's collection *Musica vaga et artificiosa*. He collaborated with G.B. Grillo and Monteverdi in the composition of a requiem mass (now lost) for the Medici Grand Duke Cosimo II performed at the church of SS Giovanni e Paolo in May 1621; he wrote the gradual and tract. He served at S Marco as a substitute organist for Grillo in 1622 and early in 1623. However, he was disappointed in 1623 and again the following year in his attempts to attain a

permanent position as organist there. In 1617 and 1623 he was engaged for the feast of S Roche (16 August) at the confraternity dedicated to the saint. He lived near S Maria Gloriosa dei Frari in the parish of S Stin.

Usper was unusually sensitive to words in his vocal works and to form in his instrumental works. He continued certain popular local customs of the later 16th century by including a battle madrigal in his 1619 collection and some polychoral psalm settings in that of 1627. He saw himself as an exponent of conservative styles of composition, which he contrasted in the preface of his 1614 collection with the 'strepitoso' (raucous) music then coming into fashion. Such conservatism did not, however, prevent his composing skilfully and effectively in the newer accompanied and concerted styles. His instrumental works, although few in number, are significant for various reasons. The four *arie francesi* in his first publication are among the earliest Venetian ensemble canzonas. His two sinfonias, two canzonas, two capriccios and single sonata in the 1619 collection show notable advances in the differentiation of instrumental genres. One sinfonia, proclaimed by Einstein as a forerunner of the concerto grosso, features concertino passages for recorder and chitarrone alternating with a homophonic ritornello for string orchestra; but string instruments and trombones still form the nucleus of his orchestra, as they did for Giovanni Gabrieli. The recent recovery of all the parts from the 1619 collection (removed from Berlin in World War I) in the library of the Jagiellonian University, Kraków, has facilitated more extensive study of Usper's mature compositions. Five undated sacred vocal works have also been recovered (in *D-PI*). Secular vocal works by Usper were published in collections that appeared in Nuremberg (1604) and Copenhagen (1606) but may have been assembled in Venice by pupils and associates of Giovanni Gabrieli; the Danish composer Borchgrevinck, who edited the 1606 anthology, was such a pupil.

WORKS

Ricercari et arie francesi, 4 insts (Venice, 1595); ed. in IIM, xi (1990)

Il primo libro de madrigali, 5vv (Venice, 1604); 1 madrigal repr. in 1606⁵

Messa, e salmi da concertarsi ... et insieme sinfonie, et motetti, 1–6vv, org, 6 insts (Venice, 1614²); also includes 4 works by Gabriel Usper

Compositioni armoniche nelle quali si contengono motetti, sinfonie, sonate, canzoni & capricci ... et in fine la battaglia, 1–8vv, bc, 6–8 insts, op.3 [sic] (Venice, 1619); also includes 3 works by Gabriel Usper

Salmi vespertini per tutto l'anno, 4, 5, 8vv, op.5 (Venice, 1627)

2 madrigals, 5vv, 1604¹²; 2 madrigals, 5vv, 1606⁵; 2 motets, 1624²; 2 motets, 1v, bc, 1625²

5 Ger. and Lat. motets, 1–2vv, bc, *D-PI*; 2 motets, *Bsb* 13 and *Z.75*

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ELEANOR SELFRIDGE-FIELD

Usper [Sponga, Sponza], Gabriele

(*b* ?Parenzo [now Poreč], Istria; *fl* 1609–32). Italian composer and organist, nephew and apparently pupil of [Francesco Usper](#). He lived with his uncle in Venice. In 1609 he unsuccessfully sought appointment as organist at the confraternity of S Giovanni Evangelista. He composed 13 *Madrigali concertati* for two to four voices (Venice, 2/1623), and had earlier contributed two sinfonias, a psalm setting (*Laudate dominum*), an *Ave regina* for alto solo, a Credo for five voices and two other sacred vocal works to Francesco's *Messa, e salmi* (1614) and two sonatas, a sinfonia and two polychoral motets to his *Compositioni armoniche* (1619). He also composed one vocal work in manuscript in the Stadtarchiv, Pirna (see [Usper, Francesco](#)).

Gabriele Usper's works are much more modern than his uncle's. The bassoon is emphasized in the pieces published in 1619 (one of which includes imitations of the bagpipe and *lira da braccio*), and Monteverdi's influence is apparent in his madrigals.

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ELEANOR SELFRIDGE-FIELD

Ussachevsky, Vladimir (Alexis)

(*b* Hailar, 3 Nov/21 Oct 1911; *d* New York, 4 Jan 1990). American composer of Manchurian birth. He emigrated to the USA in 1930 and received the BA from Pomona College in 1935; he later studied under Bernard Rogers and Howard Hanson at the Eastman School of Music (MA 1936, PhD 1939). After wartime service in the Office of Strategic Services and State Department, he undertook postdoctoral work at Columbia University with Luening and joined the faculty, eventually becoming professor of music. In 1951 he began the earliest American experiments in the electronic medium (excluding attempts at synthetic music before the advent of magnetic tape recording), shortly thereafter collaborating with Luening in a series of electronic works, not joint compositions but rather amalgamations of independently created sections,

both live and electronic, by each composer. Only later did he become aware of the slightly earlier activities of the Parisian *musique concrète* group. In 1959 Ussachevsky, with Luening, Babbitt and Sessions, founded the Columbia-Princeton Electronic Music Center (New York) and became chairman of its committee of direction. For regular periods from 1970 he served as composer-in-residence at the University of Utah (he taught there from 1980 to 1985), and in 1973 was elected to membership in the National Institute of Arts and Letters. He retired from Columbia University in 1980 as professor emeritus. He wrote and lectured widely, in the Americas and Europe, on electronic music.

Ussachevsky's works divide into two principal genres: the electronic and the choral. Brought up in the Russian Orthodox Church (as a youth he served as reader and altar boy), he acknowledged a profound influence from Russian liturgical music. His choral works stem directly from the 19th-century tradition of Russian choral liturgy (the tradition of Grechaninov, Tchaikovsky and Musorgsky) and in many ways offer a sharp contrast to his electronic music. The 'stylistic' distinction between the two genres persisted even after 20 years' work in the electronic medium, as can be seen from the *Missa brevis* for chorus and brass (1972). In his electronic works Ussachevsky consistently maintained a flexible attitude towards sound sources: recordings of live sounds ('musical' and otherwise), analogue studio and computer-generated material all feature in his works. (This catholicity distinguished American electronic music from the originally more restrictive French and German types, and gave rise to the designation 'tape music'.) But Ussachevsky is noted particularly for the transformation of pre-existing material rather than for electronic synthesis, and his greatest skill lay perhaps in the mutating of sound from instrumental sources, as in *Piece for Tape Recorder* (1956) and *Of Wood and Brass* (1964–5). Not surprisingly, therefore, he also tended to take over material from one work to the next – a practice that is particularly significant in 'tape music', for here the processes of composition and electronic realization are simultaneous: the work is created directly on tape, frequently by manual operations on the constituent recorded sound materials. This mode of electronic composition, which became known as 'classical studio' technique, recognizes Ussachevsky as one of its most distinguished exponents. In the late 1970s he began writing music for instruments accompanied by tapes of those same instruments (or same class of instruments) transformed through sophisticated 'classical studio' techniques. During his final decades he wrote several compositions for EVI (Electronic Valve Instrument), which allowed live performance in real-time within an electronic medium. He also returned to conventional media, particularly works for chorus, brass and piano.

WORKS

Principal publishers: American Composers Edition, Peters

traditional media

Film score: Circle of Fire, 1940

Orch: Theme and Variations, 1936; Solemn Prelude, 1937; Piece, fl, chbr orch,

1947; Miniatures for a Curious Child, 1950; Intermezzo, pf, orch, 1952; Dances and Fanfares for a Festive Occasion, 1980

Vocal: If I Had a Spoon, chorus, ?1932; Praise Ye O Lord (cant.), S, A, T, B, chorus, org, 1936; Jubilee Cantata, reader, Bar, chorus, orch, 1937–8; Lord's Prayer, male vv, 1938; Songs (E. Dickinson), 1946; Ps xxiv, chorus, org/(5 brass, org)/7 brass, 1948; 2 Autumn Songs (R.M. Rilke), S, pf, 1952; Missa brevis, S, chorus, brass, 1972; To the Young, chorus, orch, 1988

Chbr: Legend, vn, pf, 1932; Rondo, vn, pf, 1934; 2 Dances, fl, pf, 1948 (arr. for EVI, pf, 1983); Suite of Moods and Dances, fl, pf, 1949; Inauguration Fanfares, brass, timp, 1973 [based on Byrd: The Earl of Oxford's March]; Suite, trbn ens, 1980; Triskelion, ob, pf, 1982; Anniversary Variations, brass qnt, 1985

Pf: Ghost Dance, 1932; The Question, 1932; Classical Suite, 1935; 2 Minuets, ?1935; Pieces, 1939–47; Miniatures for a Curious Child, 1950; 11 Short Pieces, 1984–5; Sonata, 1984, unfinished; Episodes, 4 hands, 1985, unfinished

electro-acoustic

EVI - electronic valve instrument

Dramatic: To Catch a Thief (sound effects for film), 1954; Crucible (sound effects for opera by R. Ward), 1956; Glittering Gate (sound effects for opera by P. Glanville-Hicks), 1956; Macbeth (incid music, J. Duffy), 1956; Mathematics (TV score), tape, 1957; The Boy who Saw Through (film score), 1959; No Exit (film score), 1962; Line of Apogee (film score), 1967; Mourning Becomes Electra (sound effects for the opera by M. Levy), 1967; The Cannibals (incid music), 1969; 2 Images for the Cptr Piece (film score), 1969; Duck, Duck (film score), 1970; We (incid music for radio play), 1970; Flibbertygibbet (sound effects for musical by W. Wright), 1971

Tape: Transposition, Reverberation, Experiment, Composition, 1951–2; Sonic Contours, 1952; Underwater Valse, 1952; Tape Rec Piece, 1956; Metamorphoses, 1957; Improvisation on 4711, 1958; Linear Contrasts, 1958; Studies in Sound, 1958; Studies in Sound, Plus, 1959; Wireless Fantasy (De Forrest Murmurs), 1960; Of Wood and Brass, 1964–5; Suite from Music for Films, 1967; Cptr Piece, 1968; 4 Miniatures, c1968; 2 Sketches for Cptr Piece no.2, 1971; Conflict (An Elec Scene from Creation), 1973–5

Tape and vv or insts: Creation Prologue, 4 choruses, tape, 1960–61; 3 Scenes from Creation, 1960–71, rev. 1973: Prologue 'Enuma elish', 2 choruses, tape; Interlude, S, Mez, tape; Epilogue 'Spell of Creation', S, chorus; Colloquy, orch, tape rec, various chairs, 1976; 2 Experiments, EVI, tape, 1979, collab. N. Steiner; Celebration 1980, EVI, 6 wind, str, tape, 1981, rev. as Divertimento 1980–81, EVI, 3 wind, 3 brass, str, perc, tape; Mimicry, a sax, tape, 1982; Dialogues and Contrasts, brass qnt, tape, 1984

Other: Omnia computatas est, cptr + org, 1967; 4 Studies, cl, EVI, 1979; Pentagonam, ob, EVI, 1980; Novelette pour Bourges, EVI, pf, 1983

Works with Luening: Incantation, tape, 1953; Rhapsodic Variations, orch, tape, 1953–4; A Of Identity (ballet), tape, 1954; Poem in Cycles and Bells, orch, tape, 1954; Carlsbad Caverns (TV score), tape, 1955; King Lear (incid music), 1956 [3 versions]; Back to Methuselah (incid music), tape, 1958; Ulysses in Nighttown (incid music), tape, 1958; Concerted Piece, orch, tape, 1960; Incredible Voyage (TV score), tape, 1968, collab. Shields, Smiley

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CHARLES WUORINEN/CARL RAHKONEN

Ussel, Gui d'.

See [Gui d'Ussel](#).

Ustād.

Honorific title (derived from Arabic *ustādh*: 'master') for a Muslim master musician in India, Pakistan, Afghanistan, Iran and neighbouring regions. The term is applied only to males, and is also used for a highly regarded teacher, writer, poet or visual artist. To be called an *ustād* implies that one has studied over a long period of time and that one has a circle of students. The title Ustād, preceding the musician's name (e.g. Ustād Salāmat Ali Khān), is used within classical music genres. It may be awarded by an official committee or may come into gradual use, applied generally and informally through social consensus. In eastern Afghanistan and northern Pakistan *ustāz* is an alternative form. In western Afghanistan the title Ustā (preceding the name, e.g. Ustā Karīm) is applied to low status players of the shawm (*sornā*) and drum (*dohol*) duo.

JOHN BAILY

Ústí nad Labem

(Ger. Aussig).

City in north Bohemia with a Czech-German cultural history. The neo-Baroque Stadttheater was built in 1907–8 by the architect Alexander Graf, with decoration by Eduard Veit; it was repaired in 1947 and reconstructed in 1987–93 with 524 seats. Primarily German, it was first run by the actress Maria Pospischil (Pospíšilová, 1909–13). A later prosperous managing director, Alfred Huttig (1920–29), engaged the conductor Adolf Kienzl (1921–2), a pupil of Zemlinsky, and organized the Maifestspiele with celebrated guest singers, giving such works as Mahler's *Das Lied von der Erde*. Subsequent conductors during Huttig's regime included Josef Kribs (1924–5), Bruno Zilzer (1925–7), who presented Zemlinsky's *Es war einmal*, and Viktor Ullman (1927–8), whose repertory included *Tristan* (in its Ústí première), *Ariadne auf Naxos*, *The Kiss* and *Jonny spielt auf*. There was also, from the time of Czech independence in 1918, a two-month Czech season alongside the eight-month German one, with visiting opera troupes from Olomouc and České Budějovice.

In 1945 the Divadlo Severu (Northern Theatre) brought Czech opera from Teplice. Then came the Ústecko-Karlovská Zpěvohra (Musical Theatre of Ústí and Karlovy Vary), which played in those two cities, followed in 1952 by the Divadlo Zdeňka Nejedlého (Zdeněk Nejedlý Theatre) in Ústí. It toured regularly to Most, Teplice and elsewhere, and formed links with the opera in nearby Dresden. In 1990 it came under the jurisdiction of the municipality and was renamed the Městské Divadlo Ústí nad Labem (Ústí Town Theatre). Its repertory ranges from Baroque to contemporary works, and has included works on the grand scale, such as *Boris Godunov* (1952 and 1967), *Der fliegende Holländer* (1954) and *Tristan* (1972, the first Czech performance since 1945). The theatre orchestra also gives regular concerts, and played Verdi's Requiem at the neighbouring site of the Theresienstadt concentration camp. Conductors who worked in Ústí included Josef Bartl (1946–52) and František Vajnar (1974–80), and among singers in the company were Vladimír Bauer (1952–6), Naděžda Kniplová (1957–9), Vilém Přibyl (1960–61) and Václav Zítek (1960–69).

Musical education takes place in three music schools, two piano schools and two zither schools. There is also a great tradition of choral singing, led by the Ústecký Pěvecký Sbor (Ústí Singing Choir, founded 1956), the Chorea Academica of the Pedagogical Faculty (1959) and the Ústecký Dětský Sbor (Ústí Children's Choir). The State Scientific Library includes a music department, and there is a regional station of Czech Radio.

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EVA HERRMANNOVÁ

Ustinoff, Nicolai.

See [Gedda, Nicolai](#).

Ustvol'skaya, Galina Ivanovna

(b Petrograd, 17 June 1919). Russian composer. She studied at the music college attached to the Leningrad Conservatory (1937–9) and then with Shostakovich and Steinberg at the Conservatory itself (1939–47) and later undertook postgraduate studies there (1947–50). Her education was interrupted by a period of service at a military hospital during World War II. She taught composition at the music college attached to the Leningrad Conservatory (1947–75); throughout her time there, her class was the centre of attraction for the most gifted students, among whom were the composers Banevich, Tishchenko and Veselov. Shostakovich so admired Ustvol'skaya's music that he incorporated some of her ideas into his own works; for example, the second subject of the finale of her *Trio* for clarinet, violin and piano (1949) appears in his Fifth String Quartet, op.92 and in the Suite op.145 (No.9, 'Immortality').

In Ustvol'skaya's earliest works of her student years teachers noted the strength, clarity and originality of her talent. In her works of the 1940s and 50s, some of which were programmatic, she was attracted by sunny images of childhood (the orchestral suites *Detskaya* ('The Children's Room') and *Pionyorskaya*) and by the energy of youth (the suite *Sportivnaya*). She then wrote works in genres and fields from which she later turned away – a number of vocal works such as the ballad *Son Stepana Razina* ('Stepan Razin's Dream') and the cantata *Chelovek s gor'i visokoy* ('The Man from the Mountain High') and film scores; although some of the latter were later arranged in suite form, she did not return to these fields after the mid-1950s. Soon after this she also ceased to use folk-song themes either in direct quotation or in stylized form; she had, for example, used material from a *bilina* (heroic folktale) in *Son Stepana Razina* and the Sinfonietta. The orchestral piece *Podvig geroya* ('A Hero's Exploit') won an All-Union prize and was written for the 40th anniversary of the October Revolution, while the symphonic poem *Ogni v stepi* ('Fires in the Steppe') was composed for the 40th anniversary of the Komsomol. At the same time, Ustvol'skaya worked on the First Symphony and instrumental pieces such as the Octet; this led to a turning-point in her work and the abandonment of previous ideas, themes and forms.

Ustvol'skaya's First Piano Sonata may be regarded as the starting point in her compositional evolution. Although her early pieces reflect the influence of Shostakovich (which she decisively repudiated in an interview in the 1990s), this influence and the neo-classicism of the Piano Concerto were quickly left behind, and she developed a pathetic, declamatory quality comparable with Musorgsky and Mahler, although the tragic dimension of her music soon developed hitherto unprecedented heights and depths. The strong, ascetic style of her mature works stands apart from mainstream contemporary techniques. The profound, emotional world of her music is polarized between the opposing forces of silence and tense protest. Abrupt changes in mood are effected through extreme shifts in texture and dynamics: meditative moments, with broad textures and dynamics as low as *ppppp*, are contrasted with raging sections of dense textures and *fffff* dynamic markings. At times, bar-lines are dispensed with and lines move independently of each other, invoking, in appearance at least, different types of psalmodic chant – Gregorian plainsong, Russian Orthodox chant (*znamennīy rospev*) or the mourning ritual of the folk tradition. At other times, Ustvol'skaya introduces bars with single beats, the presence of a strong beat without its antithesis giving the music

hypnotic power. Another characteristic technique involves chains of single notes, or clusters, of equal duration moving along the diatonic scale. The means of musical expression used by Ustvol'skaya are maximally hyperbolized and taken to their extreme limits. This finds expression in her dynamic, articulation and agogic markings.

In her mature works, Ustvol'skaya has concentrated on composing for instruments. Although several other symphonies include voice, vocal parts are usually very brief and non-traditional. They are either conceived as an instrumental line, albeit the principal one, or used to recite a proclamation or prayer (e.g. the speaker's role in symphonies no.2–4). Avoiding the traditional orchestra, she composes for unique ensembles, for very unusual combinations of soloists. Nevertheless, the composer maintains that the works are not chamber music and are unconnected with the early music renaissance. Although Ustvol'skaya uses sacred texts, her music is not religious in an Orthodox sense, nor, in the composer's opinion, does it have any specifically religious meaning. Her music is linked to the St Petersburg tradition of Dostoyevsky and Andrey Bely. She has spent her entire life in the city, where, unconnected with any groups or associations, she leads an enclosed and externally isolated life (she has made only one trip abroad, to Amsterdam in 1995).

WORKS

(selective list)

5 syms.: no.1 (G. Rodari), 2 boy's vv, boy's chorus, orch, 1955; no.2 'Istinnaya, vechnaya blagost'!' [True and Eternal Bliss!] (Hermannus Contractus), boy spkr, orch, 1979; no.3 'Iisuse, Messiya, spasi nas!' [Jesus, Messiah, Save us!] (Hermannus Contractus), boy spkr, orch, 1983; no.4 'Molitva' [Prayer] (Hermannus Contractus), C, tpt, tam-tam, pf, 1985–7; no.5 'Amen', male spkr, ob, tpt, tuba, vn, perc, 1989–90

Other inst: Str Qt, 1945; Conc., pf, timp, str orch, 1946; Pf Sonata no.1, 1947; Sonatina, vn, pf, 1947; Pf Sonata no.2, 1949; Trio, cl, vn, pf, 1949; Octet, 2 ob, timp, 4 vn, pf, 1949–50; Pionerskaya Suita, orch suite, 1950; Sinfonietta, orch, 1951; Detskaya suita [The Children's Suite], orch suite, 1952; Pf Sonata no.3, 1952; Sonata, vn, pf, 1952; 12 Preludes, pf, 1953; Pf Sonata no.4, 1957; Sportivnaya, orch suite, 1958; Ogni v stepi [Fires in the Steppes], sym. poem, 1958; Bol'shoy duet [Grand Duet], vc, pf, 1959; Podvig geroya [The Hero's Exploit], orch, 1959; Duet, vn, pf, 1964; Composition no.1 'Dona nobis pacem', pic, tuba, pf, 1970–71; Composition no.2 'Dies irae', 8 db, perc, pf, 1972–3; Composition no.3 'Benedictus, qui venit', 4 fl, 4 bn, pf, 1974–5; Pf Sonata no.5, 1986; Pf Sonata no.6, 1988

Vocal: Son Stepana Razina [Stepan Razin's Dream] (folk text), B, orch, 1948; Chelovek s gor'i visokoy [The Man from the High Mountain] (cant., N. Gleyzarov), B, male chorus, orch, 1952, destroyed; Zarya nad otchiznoy [Dawn over the Fatherland] (Gleyzarov), children's chorus, orch, 1952, destroyed

Film scores

MSS in *CH-Bps*

Principal publishers: Muzika, Sovetskiy Kompozitor, Hans Sikorski

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LYUDMILA KOVNATSKAYA

Ut.

The first degree of the Guidonian [Hexachord](#). See also [Solmization](#), §I. In French usage, the note C. See [Pitch nomenclature](#).

Utendal [Utenthal, Ausm Thal], Alexander

(*b* Netherlands, c1530–40; *d* Innsbruck, 7 May 1581). Netherlandish composer. According to his own account he was in the service of the house of Habsburg from an early age. He was presumably a member of the court chapel of the widowed Queen Maria of Hungary, sister of the Emperor Ferdinand I. In 1564 he went as an alto into the court choir of the emperor's son, Archduke Ferdinand, at Prague. On becoming governor of the Tyrol the archduke took up residence at Innsbruck, and Utendal accompanied him there in 1566. In the Innsbruck court chapel he also gave the choristers music lessons, becoming deputy Kapellmeister probably not later than 1572. He held this post until his death, rejecting an offer in 1580 to succeed Scandello as Kapellmeister of the Dresden court chapel.

Utendal's work embraces a wide range of sacred and secular forms: much of his music is polyphonic in texture, richly scored and containing both chromatic and polychoral elements, in the manner of the more progressive

Netherlandish composers of the time, such as Lassus, Christian Hollander and Ivo de Vento. His songs are in general characterized by the predominance of the upper voice, the text being dramatically treated in madrigalian fashion; he derived most of his German songs from traditional and popular sources. Although he certainly did not have the same importance as Jacob Regnart, who succeeded him at Innsbruck, he was greatly esteemed by his contemporaries: his compositions were included in many printed collections and manuscripts of the time and his name was frequently mentioned in literary sources of the late 16th century. Joachim Burmeister, in his *Musica poetica* (Rostock, 1606), named him with Leonhard Lechner and Johann Knöfel as a representative of the *stylus sublimis*. A feature of his works is the careful notation of accidentals involving the early use of the natural instead of the sharp sign to cancel a flat.

WORKS

Editions: *Geistliche und weltliche Lieder*, ed. F. Commer (Berlin, 1870) *Musica sacra*, xx, ed. F. Commer (Regensburg, 1879) *Ausgewählte Madrigale*, xlii, xlix, ed. W. Barclay Squire (Leipzig, 1913) *Acht Lied- und Choral motetten*, Cw, xxx, ed. H. Osthoff (1934/R)

7 psalmi poenitentiales (Nuremberg, 1570)

Sacrarum cantionum, 5vv (Nuremberg, 1571)

Sacrae cantiones, 6 and more vv (Nuremberg, 1573)

3 missae, 5, 6vv, incl. Magnificat per 8 tonos, 4vv (Nuremberg, 1573)

Fröhliche neue teutsche und frantzösische Lieder, 4, 5 and more vv (Nuremberg, 1574); 1 ed. in Osthoff

Liber 3 sacrarum cantionum, 5, 6vv (Nuremberg, 1577)

Responsoria (Nuremberg, 1586)

Other works, 1568², 1568³, 1580³, 1583²³, 1585³⁷, 1589¹⁷

Several sacred works, A-Wn, B-Bc, D-Bsb, Rp, Z

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HELLMUT FEDERHOFER

Uthman, Muhammed.

See [Osman, Muhammed](#).

Utrecht.

City in the Netherlands. The earliest musical records concern church music. Before the Reformation, which was completed in 1580, there were five minsters or collegiate churches (the cathedral of St Maarten or Domkerk, St Salvator or the Oud Munster, St Pieter, St Jan and the Mariakerk), four parish churches (the Buurkerk, Jacobikerk, Nicolaikerk and Geertekerk) and several monastic churches and chapels. In the 11th and 12th centuries each of the minsters had a cantor, who led the choristers in singing plainchant. In 1342 the cathedral founded a house for its choristers, the 'koraalhuis'; to assist the rector scholarum in the performance of polyphonic music, the first succentor was appointed there in 1415. The religious life of the citizens was focussed on the parish churches. Little is known about music in the monasteries and convents: only one manuscript of songs (c1500), probably from the St Agnes convent, has survived (MMN, vii). During the 15th and 16th centuries the prince-bishop of Utrecht had a court ensemble; in the second half of the 15th century David of Burgundy employed eight instrumentalists and about 20 singers.

The presence of minsters and parish churches stimulated bell casting and organ building. By the 14th century all the churches had organs. In addition to native builders such as the Talp family, builders from elsewhere worked in the city. Anthonie van Elen from Maastricht built a new organ for the Domkerk in 1434, and Peter Gerritsz of Hoorn arrived in about 1455; his son and grandson built many organs in and around Utrecht. From the mid-18th century to the early 20th the main organ builders were the Bätz and Witte families (1740–1902), Abraham Meere (1785–1840) and the Maarschalkerweerd family (1850–1920). Among the surviving historic organs are those of the Domkerk (1831, Bätz), Jacobikerk and Geertekerk, and the auditorium of the university.

Bell casting, important in the city since the 14th century, was stimulated by the appointment of Jacob van Eyck as carillonneur in 1625; three years later he became director of the Utrecht bell works. It was he who discovered a connection between a bell's shape and its overtone structure, and consequently found how to tune a bell. This he brought into practice in cooperation with the great bellfounders François and Pieter Hemony. As a recorder player he gave public performances on the Janskerkhof during summer evenings, for which his salary was raised in 1649.

Music in the open air was further performed by the city musicians. The earliest Utrecht city records (1380) refer to four of them, and from 1597 until about 1650 there were six. In 1631 the instrumental Collegium Musicum Ultrajectinum was founded as an organization of musical amateurs from the upper circles using the city musicians as a professional core. In the 17th century the collegium's repertory included English and German consort music as well as canzonas and sonatas by Italian composers such as Uccellini, Merula, Buonamente and Legrenzi.

From 1738 onwards the collegium had the use of a music room on the Vredenburg square. Among the last musicians known to have performed there were Leopold, Wolfgang and Nannerl Mozart, who gave a concert on 21 April 1766. Later in the same year the collegium moved to the choir of the Mariakerk, which was fitted up as a concert hall. In 1844 it was replaced by the Gebouw voor Kunsten en Wetenschappen. This symphonic hall, the

oldest in the Netherlands, was taken over by the conservatory in 1974, burnt down in 1988 and was rebuilt with a modern interior, leaving the size of the original main hall intact. A second orchestra formed of university students, the Utrechtsch Studenten Concert, was founded in 1823 and remains in existence. Among the 19th-century musicians who performed in Utrecht under the auspices of either the collegium or the Studenten Concert were the Schumanns, Vieuxtemps, Wieniawski, Joachim, von Bülow and Brahms. The Utrecht SO was formed at the end of the 19th century through the amalgamation of the collegium with the band of the civic militia, and was first directed by J.H. Kufferath and Richard Hol, Kufferath being also director of the Utrecht section of the Maatschappij tot Bevordering der Toonkunst. Wouter Hutschenruyter, Jan van Gilse, Carl Schuricht, Willem van Otterloo, Paul Hupperts, Corneliu Dumbraveanu and Hubert Soudant were among the later chief conductors. The orchestra's history came to an end in 1985, when it merged into the newly established Netherlands PO, which has Amsterdam as its home.

Utrecht takes second place in Dutch musical life after Amsterdam. Concert life was invigorated in 1979 by the building of the Muziekcentrum Vredenburg, designed by Herman Hertzberger. The complex, comprising a large concert hall and a small recital room, is visited by the leading Dutch orchestras. The radio orchestras from Hilversum have it as a second home, for live concerts. In 1982 the Holland Festival of Early Music was instituted in Utrecht, taking place at the Muziekcentrum Vredenburg and several historical locations. It is one of the world's leading festivals focussing on historically informed performance practice.

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W. Dijkstra and S. Westra, eds.: *Het Utrechtsch Studenten Concert 1823–1993* (Utrecht, 1993)

THIEMO WIND

Utrecht, Heinrich

(*b* Minden; *d* Celle, Jan 1633). German composer, instrumentalist and organist. From 1611 until his death he was an instrumentalist in the Hofkapelle of Duke Christian of Brunswick-Lüneburg at Celle and also carried out the duties of castle organist there: in the preface to his publication of 1624 he stated that he had earned his living at the court for over 13 years. He was also associated with composers at the court of Bückeburg (William Brade, Thomas Simpson, Nicolaus Bleyer). In 1620 or 1622 he met Michael Praetorius. His two collections of suites contain a total of 60 stylized dances – both single and paired – for small varying ensembles.

WORKS

Parnassi musici Terpsichore, e hoc est paduana, galliarda, alemanda, intrada, mascharada, aria, couranta, volta (41 pieces), 5vv, bc (Wolfenbüttel, 1624); 6 ed. H. Müller (Celle, 1994); 1 ed. in Engelke; 1 ed. in Mw, xxvii (1965)

Concertatio musicalis etlicher Toccaten, Ricercare, Padovanen, Galliarden (19 pieces), cornett/vn, bn/va da gamba, bc (Celle, 1631)

1 sonata, vn solo, *F-Pn*

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HORST WALTER/HARALD MÜLLER

Uttini, Francesco Antonio Baldassare

(*b* Bologna, 1723; *d* Stockholm, 25 Oct 1795). Italian composer and conductor, active in Sweden. He received his musical education from Padre Martini and, according to Fétis, from Perti and Sandoni in Bologna. In 1743 he was elected to membership in the Accademia Filarmonica and produced his first opera, *Alessandro nelle Indie*, in Genoa. During the next ten years he achieved some fame as a composer of both operas (mostly *opere serie*) and oratorios throughout Italy, joining the Mingotti theatre troupe in 1752 as resident composer. It was in that troupe that he met his first wife, the singer Rosa Scarlatti (1727–75). His first tour to northern Europe (1752) resulted in the opera *Siroe*, performed in Hamburg, and in the following years he directed

L'olimpiade and *Zenobia* in Copenhagen; he also presented numerous pasticcios in Rostock and elsewhere, of which only one, *Armide*, survives (1754; *D-ROu*).

In 1755 members of the Mingotti troupe including Uttini were invited by Queen Lovisa Ulrika to visit Stockholm and perform operas for the court. For the newly built theatre at Drottningholm he composed the opera *Il re pastore*, which was later printed in score. About this time he also composed a flute concerto and a set of harpsichord sonatas. After the troupe disbanded, Uttini remained in Stockholm as the queen's private court *kapellmästare*, writing mostly Italian *opere serie* but also instrumental chamber works, symphonies and cantatas. He also began his long career as a conductor. In 1762 he turned his attention to settings of French *opéra comique* texts, such as Favart's *Soliman II* and Quinault's *Psyché*. He was appointed *Hovkapellmästare* to replace Per Brandt in 1767, and the following year his trio sonatas op.1 were published in London by the Swedish printer Fought. In 1772 he was commissioned by Gustavus III to provide the music for the first Swedish grand opera, *Thetis och Pelée*, which was successfully performed the following year. During the next ten years he turned towards larger works such as *Birger Jarl och Mechtilde* (1774, with H.P. Johnsen) and *Aline, drottning uti Golconda* ('Aline, Queen of Golconda', 1776); he added choruses to Swedish versions of Racine's *Athalie* (1776) and *Iphigénie* (1777), and wrote ballet music and prologues to Gluck's operas. After 1778 his role as principal conductor of the *hovkapell* was mainly taken over by other musicians and he gradually retired from concert life. From 1781 onwards he was a board member of the Catholic congregation in Stockholm. By 1788, when he retired, he had largely ceased to compose; he married his second wife, the singer Sophia Liljegren (1765–95), in the same year.

Uttini's early musical style conforms to the *opera seria* style of the period; his operas of 1766 onwards, however, tend to show a greater reliance on the orchestral accompaniment, often resulting in colourful scores. In his Swedish operas, the use of folk melodies is occasionally noticeable. His orchestral writing favours sharp keys and brilliant instrumental combinations. His five symphonies, with their occasional layered crescendos, demonstrate the influences of Mannheim, while his chamber works reflect an older *galant* style.

WORKS

stage

Alessandro nelle Indie (os, 2, P. Metastasio), Genoa, 1743

Astianatte (dramma seria, 3, A. Salvi), Cesena, 1748

Demofonte (os, 2, Metastasio), Ferrara, 1750, 1 aria *B-Bc*

Siroe (os, 2, Metastasio), Hamburg, 1752

L'olimpiade (os, 2, Metastasio), Copenhagen, Royal Opera, 1753, 1 aria *GB-Lbl*

Zenobia (os, 2, Metastasio), Copenhagen, Feb 1754

La Galatea (os, 1), Drottningholm, 1754

L'isola disabitata (dramma per musica, 1, Metastasio), Drottningholm, 1755, *S-Skma*

Il re pastore (dramma per musica, 3, Metastasio), Drottningholm, 1755, *Skma* (The Hague, 1757)

L'eroe cinese (os, 3, Metastasio), Drottningholm, 1757, *Skma*

Adriano in Siria (os, 3, Metastasio), Drottningholm, 1757, *Skma*
 Cythère assiégée (oc, 2, C.-S. Favart), Stockholm, 1762, *St*
 Il sogno di Scipione (dramatic serenade, 1, Metastasio), Stockholm, 1764, *St*
 Soliman II, ou Les trois sultanes (oc, 2, Favart), Stockholm, 1765, *Skma* (Act 1)
 Le gui de chêne (oc, 2, La Junquières), Stockholm, 1766, *St*
 Psyché (tragédie lyrique, 5, P. Quinault, after Molière), Drottningholm, 1766
 L'aveugle de Palmyre (oc, 2, F.-G. Desfontaines), Drottningholm, 1768, *St*
 Thetis och Pelée (5, J. Wellander, after B.B. de Fontenelle and Gustavus III),
 Stockholm, Bollhus, 18 Jan 1773, *F-Pc*, *S-Skma*; rev. (3) 1775; rev. and reorchd
 (5), 1791, *St*
 Birger Jarl och Mechtilde (drama with divertissements, 3, G.F. Gyllenborg, after
 Gustavus III), Stockholm, Rikssal, 8 July 1774, collab. Johnsen, *St*
 Aline, drottning uti Golconda [Aline, Queen of Golconda] (3, C.B. Zibet, after M.-J.
 Sedaine), Stockholm, Bollhus, 11 Jan 1776, *Skma*, *St*

Prologues (all *St*) to C.W. Gluck: Orfeo ed Euridice, Stockholm, 25 Nov 1773; P.-M.
 Berton: Silvie, Stockholm, 13 July 1774; Gluck: Iphigénie en Aulide, Stockholm, 28
 Dec 1778
 Choruses to Racine's *Athalie*, Stockholm, 1770, and *Iphigénie*, Stockholm, 1777

other vocal

Orats: La Giuditta (Abate Odace), Bologna, 1742; La passione di Gesù
 (Metastasio), Stockholm, 1776 *Sfo*; Festivà del Santissimo Natali, c1765, *St*
 Funeral music for Adolphus Fredrik, 1771; music for the coronation of Gustavus III,
 1773, and the consecration of the Adolf Fredriks kyrka, 1774
 Missa brevis, 1783, *S-Skma*; motets; Te Deum, B¹:
 Amor divino, Christmas music, ?c1765, *St*
 Other cants.; at least 16 arias, mainly *D-ROu*, also *SWI*, *GB-Lbl*

instrumental

3 syms. (F, G, D), *S-Uu*, 2 ed. in *The Symphony 1720–1840*, ser. F, iii (New York,
 1983); sinfonia (B¹); *L sinfonia*, C; conc., fl, lost; smaller orch. works
 6 sonates, hpd (Stockholm, 1756); 6 Sonatas, 2 vn, b, op.1 (London, 1768), no.3
 with vc obbl, no.6 with hpd obbl; Sonata and Menuett, 2 vn, va, b, *Skma*

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BERTIL H. VAN BOER, MARTIN TEGEN

U2.

Irish rock band. It was formed in Dublin in 1977 by Bono (Paul Hewson; b 10 May 1960; vocals), the Edge (David Evans; b 8 Aug 1961; guitar), Adam Clayton (b 13 Mar 1960; bass guitar) and Larry Mullen Jr. (Lawrence Mullen; b 31 Oct 1960; drums). Having signed to Island Records, their first song to become widely known was *Gloria* (1981; from the album *October*), after which their studio albums *War* (1983; including the hit *Sunday Bloody Sunday*), *The Unforgettable Fire* (1984), *The Joshua Tree* (1987), *Rattle and Hum* (1988; which also contained live recordings), *Achtung Baby* (1991) and *Zooropa* (1993) reached number one in the UK or US charts, and in some cases both. As a result they, together with REM, had become the world's best-known stadium-rock attractions by the early 1990s. This position was already assured when U2 were one of the highlights of the Live Aid concert in 1985.

U2's style gradually grew from their new-wave roots and rested on simple harmonic patterns with no extended verse-refrain forms, a driving bass technique developed little from early punk, characteristic busy guitar patterns in a high register which made use of delay effects, and a recitative-like vocal approach. The combination of these elements seemed to reinforce the band's sincerity. The epic, ideologically sound nature of many songs, their evident devotion to their audience and three of the members' reasoned Christian commitment confirm the connotations of their style, which has led to favourable comparisons with such luminaries as Bruce Springsteen. The Zoo TV tour, which followed *Achtung Baby*, played with their sense of authenticity and involvement, such that the subsequent *Zooropa* was a more convincing postmodern album than many that are more usually cited, such as those by Bowie or Talking Heads. *Pop!* (1997) was poorly received.

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ALLAN F. MOORE

Uzbekistan.

Country in Central Asia. The musics of Uzbekistan, an independent nation since 1991, draw on several ancient traditions within its own rich heritage. The Soviet republic of Uzbekistan, created in 1924 from the remains of Russian Turkestan, the Bukharan Emirate and the Khivan Khanate, bequeathed geo-political borders reflecting the political exigencies of the early Soviet era rather than deeply rooted ethnic or linguistic boundaries. Therefore, Uzbekistan's traditional musics are best understood in the context

of broader regional patterns and affiliations, particularly those of the Tajiks (see [Tajikistan, §II](#), [Turkmenistan, §II](#), [Kyrgyzstan](#), [Kazakhstan](#), [Afghanistan](#)).

Prior to 19th-century Russian colonization, Uzbek traditions included court music played in cities by professional musicians, and the musics of nomadic steppe and rural peoples, performed by both professional and non-professional musicians. During the Soviet era (1924–91), European-style venues for traditional music, such as concerts, festivals, competitions, radio and television, became widespread and western European art music was developed. In addition, traditional musics were cultivated by Soviet cultural strategists as a means of reinforcing national identity and socialist political consciousness. During the 1950s, however, the classical music tradition, formerly associated with the patronage of the feudal nobility of Bukhara, Khiva and Kokand, was discouraged in favour of music glossed as ‘folk music’.

In both urban and rural areas of late 20th-century or post-Soviet Uzbekistan, the primary social occasion for traditional musical performance is the *toy*, a festive occasion marking life-cycle events such as marriage, circumcision or the first haircut of a male child, as well as special events such as the receipt of an award or prize or the return of a young man from the army. Other social occasions in which music is commonly performed include *osh* (literally ‘food’) – an early-morning quasi-religious male gathering held separately by the fathers of both bride and groom before every Uzbek marriage – and *gap*, *ziyofat* or *gurung*, intimate evening gatherings of friends for conversation, food and music respectively.

1. [Urban traditions.](#)
2. [Rural traditions.](#)
3. [Musical instruments.](#)
4. [Soviet and post-Soviet popular music.](#)
5. [Opera, ballet, orchestral and chamber music.](#)

THEODORE LEVIN (1–2, 4), RAZIA SULTANOVA (3), F.M. ASHRAFI/RAZIA SULTANOVA (5)

[Uzbekistan](#)

1. Urban traditions.

During the Soviet era, Uzbekistan's largest cities became multi-ethnic. In the capital, Tashkent, Russian-speaking Slavs and other peoples of European origin comprise about 40% of the population, and urban cultural life tends to divide along lines of language and ethnicity. The urban traditions described in this section are those that predominate among speakers of Uzbek, a Turkic language, and Tajik, an eastern dialect of Persian.

- (i) [Composed songs.](#)
- (ii) [Suite forms.](#)
- (iii) [Katta ashula.](#)
- (iv) [Mavrigiy.](#)
- (v) [Women's music.](#)
- (vi) [Other performance genres.](#)

[Uzbekistan, §I: Traditional musics](#)

(i) Composed songs.

Within living cultural memory, the repertory of professional urban musicians has consisted largely of lyrical songs in which successive verse couplets or quatrains are set to a through-composed melody that follows a paradigmatic scheme of development. The initial melodic section, *daromat*, is sung softly, in a low range. This is followed by the section *miyonparda* (also called *miyonkhono*), set a 4th or 5th above the pitch level of *daromat*. After *miyonparda* comes *dunasr*, which initially replicates the pitch level of *daromat* at the octave. *Dunasr* may contain several sub-sections set at higher pitch levels, the highest of which is called *awj* or 'culmination', which is also the astronomical term for 'zenith'. Following the *awj*, the melody descends quickly and concludes in the initial low range.

Lyrical songs are known by a variety of names in different regions of Uzbekistan – *ashula* (Ferghana-Tashkent), *suwora* (Khorezm) and *sowt* (Bukhara) – but all share similar principles of composition and performance: terraced melodic development as described above, a densely ornamented, nasalized but lyrical vocal style, domination of voice over instrumental accompaniment, and conformity to a small inventory of melodic types and metro-rhythmic patterns (*usul*). An *usul* may provide either a steady beat pattern comparable in length to a single measure that serves primarily as a time-keeping device, or a constant metrical shape for melodic form. Part of the skill of song composition and performance is the ability to match quantitative verse patterns (*aruz*) of poetic texts with an appropriate *usul*.

The tradition of lyrical song-writing has remained very much a living tradition in Uzbekistan. The Uzbek term *bastakor* designates composers in the oral tradition who create their own melodies and texts as well as set newly-composed melodies to the quantitative verse of classical Central Asian poets (e.g. Nawo'i, Mashrab, Fuzuli and Mukimi). The same poetic text may be sung to many different melodies, just as a single melody may be sung to different poetic texts. Performers tend to vary poetic texts as a function of the language (Turki or Farsi) and mood of their audience.

[Uzbekistan, §I: Traditional musics](#)

(ii) Suite forms.

A quintessential characteristic of musical performance is the sequencing of individual songs and instrumental pieces to create cycles or suites. Suites may either be constructed spontaneously in the context of performance or formalized independently of performance, and may comprise a few or many items. Whatever their size, suites tend to reflect two basic structural principles: progression from slower to faster tempo, and juxtaposition of contrasting *usul*. For example, at the simplest, a lively dance-like *ufar* in 6/8 is often attached to the end of a more lyrical *nasr* in 2/4, or to a *talqin* in the limping (Persian: *lang*) compound metre 3/8 + 3/4.

Suites that have assumed a canonical form and that carry the social prestige of a cultivated music performed by specialized performers are typically called *makom*. In these suites, the term *makom* may also refer, as it does in Ottoman and Arabic music, to a melodic mode or melody type (see [Mode, §V, 2](#)). Linked to the classical *maqām* of other Islamic lands by a common heritage of musical theory, these suites display features of melodic style and formal structure that set them apart from other present-day repertoires that have evolved from this heritage. Each of the three most extensive *makom*

repertories is associated with one of the feudal courts that existed during the 18th and 19th centuries in present-day Uzbekistan: *shash makom* ('six *maqām*') is linked with Bukhara, *olti yarim makom* (six and a half *maqām*) with Khorezm, *chor makom* (four *maqām*) with Kokand and, by extension, with the greater Ferghana-Tashkent region. In each case, the numerical modifier refers to the number of separate suites that comprise the canonical repertory. The Khorezm *makom* is said to contain six and a half suites because one suite, *Pandjgokh* (*pandjgāh*), includes instrumental pieces but no songs.

Scholars in Uzbekistan have taken the Bukharan and Khorezm *makom* to be older than the *chor makom*; however the provenance and *terminus a quo* of all three repertories remain unclear. The earliest evidence of suites resembling the forms of *shash makom* and *olti yarim makom* is in chrestomathies of poetic texts (*bayaz*) used by singers as an aide-mémoire to performance that date from the last quarter of the 18th century. With the exception of an experimental and little-used late-19th-century tablature notation for the *tanbūr*, the long-necked lute typically used to accompany vocalists, none of the *makom* repertories was notated until the 20th century.

The Russian musicologist V.A. Uspensky (1879–1949) completed a partial transcription of the *shash makom* that was published in Moscow in 1924 under the editorship of Abdurauf Fitrat, but without vocal texts. In the 1950s, a full transcription of the *shash makom* was undertaken by the Uzbek musician and self-styled musicologist Yunus Rajabi (1897–1976), whose redaction was a synthesis of different musicians' versions of the repertory. Rajabi's version entitled *Bukhoro Makomlari* (Bukharan *makom*) became known as the 'Uzbek *shash makom*' and featured poetic texts in Uzbek and Chagatay, the proto-Uzbek literary language. Essentially the same repertory, but with poetic texts in literary Persian, was published between 1950 and 1967 by Tajik musicologists. The cloning of the once unified repertory into two distinct 'national' versions, one Uzbek and one Tajik, was evidently an artefact of Soviet cultural politics. In post-Soviet Uzbekistan, the two versions have been officially reunited in what is called in Uzbekistan the 'Uzbek-Tajik' *shash makom*, and in Tajikistan, the 'Tajik-Uzbek' *shash makom*. The Khorezm *olti yarim makom* has also been published in several different versions. The first to appear, in 1939, was transcribed by the Russian musicologist E.E. Romanovskaya. Subsequent redactions by Uzbek musicologists were published in the 1950s and the 1980s. The Ferghana-Tashkent *chor makom*, which is considerably shorter and simpler than its two sister repertories – possibly because the Kokandian court was destroyed almost 80 years before the earliest transcriptions – was included as a series of appendices in a six-volume edition of Rajabi's *Shash Makom* edited by F.M. Karomatov and I. Rajabov and published in Tashkent from 1966. This published edition has assumed a canonical role in *shash makom* teaching and performance in Uzbekistan's state-run cultural institutions: the Tashkent State Conservatory, a network of specialized music secondary schools, and the *makom* ensemble of the Tashkent radio station.

The *shash makom* is the most complex of the three indigenous *makom* repertories. Each of its six *makoms* (in their conventional order, *buzruk*, *rost*, *nawo*, *dugāh*, *segāh*, *iroq*) is divided into an instrumental section (*mushkilot*) and a vocal section (*nasr*). A core sequence of metro-rhythmic genres is replicated in each of the six *makom* suites: *tasnif*, *gardun*, *tarje*, *mukhammas*,

sakil in the instrumental section, and *sarakhbor*, *talqin'*, *nasr*, *ufar* in the vocal section. An additional group of metro-rhythmic genres (*sowt*, *mugulcha*, *talqinche*, *chapondoz*, *kashkarcha*, *soqinoma*, *ufar*) is joined to the core sequence in all *makom* except *iroq*. These genres are melodically transformed in each suite to conform to the modal profile of that suite's constituent melodic types. Melodic transformations of the ritornello-type refrain (*bazgui*) in *tasnif*, the first item in the instrumental section, are illustrated in [ex.1](#). In each case, the melody preserves the dominant rhythmic idiom and *usul* of *tasnif* shown in [ex.2](#). The *usul* is notated in the drum mnemonics used by performers on the *doira*, the Central Asian frame drum. *Bak* represents a sharp rim stroke while *bum* represents a lower-pitched stroke to the centre of the drumhead.



Just as a single metro-rhythmic genre is melodically transformed to conform to the modal profile of different melodic types, so a single tune is metro-

rhythmically transformed to conform to the dominant rhythmic idiom and *usul* of different genres. Ex.3 shows three metro-rhythmic transformations of a tune that reflects the modal profile of melodic type *ushshoq*, from the *rost* suite. *Usul* is indicated on the staff line beneath the melody.



In the *shash makom*, the two axes of metro-rhythmic genre and melodic type are woven together like warp and weft, making possible an infinite number of unique intersections, which are individual pieces. The process of weaving two musical qualities through one another, while itself mechanical, can yield diverse results, not only on the level of individual pieces, but in the aesthetic dimension of the suite taken as a holistic musical structure. For example, the *shash makom* suites are described by some performers as symbolizing the entire realm of humankind's inner life, from the sombre, prayer-like *sarakhbor* to the spirited dance rhythms of *ufar*.

During the Soviet era, the *shash makom* assumed the mantle of an official 'national' music in Uzbekistan, and performance style came to reflect the ideologically mandated adoption of European cultural models. Large ensembles and mixed choirs replaced the small groups of instrumentalists and male vocalists who had performed the *shash makom* in earlier times. This tendency continues in post-Soviet Uzbekistan.

Performers of the *shash makom* have traditionally included both Muslims and Bukharan Jews. The latter, members of an old community centred in Bukhara and Samarkand, were well represented among the professional musicians who performed for the later emirs of Bukhara. Since at least the mid-19th

century, Jews and converted Jews, called *chala*, held a key position in the transmission of the Bukharan *shash makom* repertory.

In addition to the three *makom* repertoires discussed above, several smaller and simpler suite forms consisting solely of instrumental melodies have achieved a canonical status in Uzbekistan and are designated as *makom*. These include the Khorezm *dutār makomlari* performed on the *dutār*, a two-string long-necked lute (see fig.1) and the *surñāy makomlari*, performed on the *surñāy*, a loud shawm which is similar to the North Indian *śahnāī*. The description of these suites as *makom* seems indicative of a desire to endow them with the sense of musical prestige and historical canonicity suggested by the term.

Uzbekistan, §I: Traditional musics

(iii) Katta ashula.

Katta ashula, literally ‘great song’, is an urban musical form identified with the Ferghana-Tashkent region. *Katta ashula* has several distinctive features. Firstly, it was sung traditionally *a cappella* by male singers (contemporary vocalists sometimes accompany their singing with a simple instrumental drone), either as a solo or as a duet or trio in which singers created a veiled competition, trading off verses and challenging one another to sing louder and higher. Secondly, in contrast to the lyrical songs of the *makom*, *katta ashula* begins in a high range and stays there, typically rising by only a 5th at the *awj* or culmination. Thirdly, *katta ashula* is unmetred and performed without the accompanying *doira* that is *de rigueur* in the *makom*. The origins of *katta ashula* are evidently in the Sufi ritual of *zikr* which, in the Ferghana-Tashkent region, included both instrumental and vocal music. Music for *zikr* was called *zikr makom* or *katta makom* (‘great *makom*’). During the Soviet era, the practice of *zikr* was prohibited and *katta ashula* was transformed into a secular genre among contemporary performers of traditional music. A form analogous to *katta ashula* is also performed by both Muslims and Jews in the region of Bukhara and Samarkand, where it is called *Haqqoni* (Jews chant *Haqqoni* not at *zikr* but typically as part of funerary rites).

Uzbekistan, §I: Traditional musics

(iv) Mavrigiy.

Mavrigiy, a form of vocal suite associated with the city of Bukhara performed by a specialized male performer called *mavrigikhon*. *Mavrigiy* means literally ‘from Merv’, the oasis city (now called Mari) in contemporary Turkmenistan that was once a principle cultural centre of Khorasan. Merv was also one of Central Asia's principal slave markets. The typical *mavrigikhon* was a descendant of the Bukharan Irani or Farsi, who trace their ancestry to slaves captured in Iran by Turkmen tribesmen and taken via Merv to Bukhara. The Bukharan Irani have preserved their Shi'a heritage and, relative to the city's Sunni majority, are a marginalized social group. As such, they have performed work traditionally considered unsuitable for Sunni Bukharans, including serving as entertainers.

Unlike the canonical *makom* suites, the sequence of the *mavrigiy* is by no means fixed. The first item in the cycle is always the unmetred *shahd* (Tajik: ‘honey’). *Shahd* is followed by metred genres which may include *shahd-i gardon*, *sarkhon* or *chor zarb*, the latter containing five or six parts. Later

comes *makayilik* and finally *gharaili*. The typical performance venue for the *mavrigiy* is a *bazm* or feast organized for men during a *toy* (festive celebration), where the *mavrigikhon* not only sings but dances and provides humorous interludes. There are few *mavrigikhon* left in contemporary Bukhara, and the *mavrigiy* seems destined to be replaced by more contemporary forms of wedding entertainment.

Uzbekistan, §I: Traditional musics

(v) Women's music.

Traditionally, the social life of women has been separate from that of men among settled populations in Uzbekistan. (Among herders, this separation tends to be less strict.) During a *toy*, men and women usually celebrate separately, with female entertainers serving the women. In Bukhara, such wedding entertainers are called *sozanda*. Just as the Bukharan *mavrigikhon* has typically been of Shi'a Iranian descent, so the *sozanda* has typically been a Bukharan Jew. (As Bukharan Jews emigrated from Uzbekistan in large numbers, beginning in the late 1970s, the function of the *sozanda* has gradually been taken over by Uzbeks and Tajiks.) *Sozanda* perform at weddings in groups of three or four. Their performance consists of strophic songs, *bukhorcha*, sequenced together according to much the same principle as the *makom*: progression from serious to light and juxtaposition of contrasting *usuls*. A *sozanda* traditionally accompanies her singing with a *doira* (see [Dāira](#)) and *kairak* (stone clackers). The artistry of the performance is in linking pieces together in such a way that the progression of changing metres, rhythms and tempos keeps listeners constantly engaged, energized and, from time to time, surprised.

The *khalfa* is the Khorezmian analogue of the *sozanda*. The term *khalfa* derives from Arabic *khalifa*, rendered in English as 'caliph', and literally means 'deputy', 'viceregent' or 'assistant'. In Khorezm, a *khalfa* is always a woman. *Khalfa* may be divided into two classes: one who has primarily a religious function, the other who has primarily a musical function. The religiously oriented *khalfa* fills the role of a mullah among women, while the musically oriented *khalfa* (*khalfa sozi*) provides music at the *toy*. The distinction between the two kinds of *khalfa* is not based on a distinction between sacred and secular functions. The same woman is often a musical *khalfa* in her younger years and gravitates towards reading or reciting religious texts as she grows older. This synthesis of entertainment and religion distinguishes the *khalfa* from the Bukharan *sozanda*, a wholly secular figure in Bukharan life. As with the Bukharan *sozanda*, the *khalfa* has often been drawn from the ranks of socially marginalized groups. In overwhelmingly mono-ethnic Khorezm, marginalization has not been based on religious or 'national' identity as in Bukhara, but on family background, lineage and physical appearance. Many *khalfa* are blind or crippled. Others come from poor families or an undistinguished lineage. The *khalfa*'s performance programme, like that of the *sozanda*, is normally divided into blocks of songs (*dawr*) that gradually progress from slow to fast tempo through the course of a *toy*, although with less rhythmic intricacy than in the performance of the *sozanda*. The *khalfa* also sings lyrical songs from Khorezm epics (*doston*).

In towns and rural settlements of the Ferghana Valley, groups of women commonly perform strophic dance-songs known as *yalla* or *lapar* for their own

entertainment, accompanying themselves on the *doira*. The lead singer-drummer, known as *yallachi*, might be considered a non-professional analogue of the Bukharan *sozanda* and the Khorezmian *khalfa*. Women in the Ferghana region also play a form of *dutār* that has a shorter neck and softer tone than that typically played by men.

Uzbekistan, §1: Traditional musics

(vi) Other performance genres.

Several types of urban male performers who were common in pre-Soviet Bukhara all but disappeared during the Soviet era. These included the *qalandar*, who performed didactic spiritual songs before street crowds for alms, the *maddoh*, who sang Sufi-inspired verse, recited moralistic stories and chanted *hadith* and extracts from the Qur'an, and the *mekhtar*, who played the *sumnāy* or shawm at weddings and civic events. The term *mekhtar* also denoted the military orchestra consisting of a number of *sumnays*, *karnays* and various sorts of drum played from a portico attached to the exterior wall of the emir's palace.

Uzbekistan

2. Rural traditions.

The interaction of city-dwellers and steppe-dwellers is an abiding and defining characteristic of cultures in Central Asia, yet distinct urban and rural traditions of music-making have largely been preserved. In the steppelands of Surkhandarya and Kashkadarya, in rural Khorezm, and in the sparsely inhabited 'Autonomous Republic of Karakalpakstan within Uzbekistan', as the region is officially known, the central entertainment at a *toy* is the performance of oral poetry. Various forms of solo instrumental music are also widely performed.

(i) Oral Poetry.

The pre-eminent form of oral poetry in Central Asia is the *doston* or epic tale. Shorter orally composed poems, often improvised in the course of performance, are known as *terma*. Both *doston* and *terma* are composed in the common genre of Turkic folk poetry known as *barmok*, which in its canonical form is organized into quatrains, the lines of which contain an identical number of syllables, most commonly 7, 11 or 15. Both *doston* and *terma* are performed by male bards called *bakhshi* or, among the Karakalpaks, *zhirau*. (Bards have also been known in various parts of contemporary Uzbekistan as *akhun*, *sannochi*, *yuz bahshi* and *zhirau* – the term now used by Karakalpaks.) The term *bakhshi* also refers to traditional healers who use music as an aid in contacting the spirit world. At some point in the past, the two activities seem to have been linked both socially and psychologically in the work of the same individual; the recitation of musically heightened poetry was understood to have a magical and potentially therapeutic effect on listeners.

The vocal styles of the Surkhandarya and Kashkadarya *bakhshi*, and the Karakalpak *zhirau* feature a guttural, raspy timbre which presents an immediate contrast to the normal speaking and singing voice, thus creating an artistic and magical distance between everyday experience and the heroic world in which the *bakhshi* stories take place. This special, laryngeally tensed

voice is called *ichki avoz* or 'inner voice', in contrast to *tashkari avoz*, 'outer voice'. The *bakhshi* of Surkhandarya and Kashkadarya accompanies himself by strumming on the fretless, two-string *Dömbra*. Among the Karakalpaks, the *dömbra* has largely replaced an older style of accompaniment performed on the *kobuz*, a two-string fiddle with horsehair strings that links the Karakalpaks to the old nomadic Turko-Mongol cultural realm. In Khorezm, musicians distinguish two styles of epic performance. In the Irani style, which shows many affinities to the Khurasani and Turkmen styles of *daston* performance, the *bakhshi* accompanies himself on a *dutār* in much the same way as the *bakhshi* of Kashkadarya and Surkhandarya accompanies himself on the *dömbra*. In the Shirvani style, the *bakhshi* plays the *Tār* and is accompanied by a violin and *doira*. The Shirvani instrumental trio is analogous to the classic *mugam* trio of Azerbaijan (which includes a *kemancha* instead of a violin and a *daf* instead of a *doira*) and exemplifies the consanguinity of the Khorezm *bakhshi* to the bards of the Western Oghuz Turks (Azerbaijani, Turkmen, Turkish), called *ashuk* or *ashik*. A number of heroes of the Khorezm *daston* are called *ashik*, which suggests that in earlier times this title was also used in Khorezm to designate the performer of *daston*. In the Shirvani style, the narrative alternates between sections of prose recitation in emotionally-heightened speech and melodies drawn from an inventory of 72 *noma* ('melodic form'). The sung portion of the epic comprises a musical form in the pattern of a typical Khorezmian art song in which the tessitura of the melodic line ascends in successive strophes to the *awj*, then descends to a well-prepared cadence.

(ii) Instrumental music.

The same inclination towards narrativity that shapes the musical style of the Uzbek and Karakalpak bards is also present in instrumental music that has roots in the musical aesthetics and metaphysics of a larger Central and Inner Asian Turko-Mongol cultural realm. For example, *dutār* and *dömbra* players often use their instruments to narrate a story, the meaning of which listeners are assumed to understand. These pieces, generically known as *kui* (a term also used by Kazakhs), often involve virtuoso strumming and fingering techniques, shifting rhythmic patterns and the flexible use of two-part polyphony. Other instruments, such as the *sybyzyk*, a short single-reed pipe made from cane, and the *chang kobuz*, a metal jew's harp, are used to help the performer to 'imagine' an image or brief narrative programme. Such music is more personal and intimate than communicative, and individual styles linked to the idiosyncratic techniques of one or another performer exist alongside canonical repertoires.

Uzbekistan

3. Musical instruments.

The earliest historical evidence of musical instruments in the area now known as Uzbekistan is found in sculptures and wall paintings. Excavations in the Khorezm area (north-west Uzbekistan) have uncovered representations of two forms of angular harp (similar to Middle Eastern models) from the 4th and 3rd centuries bce. In nearby sites, representations of spade-shaped long-necked lutes have been found from the period ce 1–200. In later periods, instruments have also featured in manuscripts and paintings. For instance,

the spike fiddle *ghidjak* (see [Ghichak](#)) is mentioned in 10th-century manuscripts and depicted in 15th-century miniature paintings.

At the close of the 20th century, the most popular instruments in Uzbekistan were the long-necked plucked lutes [Tanbūr](#) and [Dutār](#), the long-necked, three-string fiddle *sato* and short-necked, four-string fiddle *ghidjak* and the single-headed frame drum *doira* (see [Dāira](#)). The music they play draws upon the court traditions of urban life, the religious traditions of Sufism and the folk traditions of rural and nomadic peoples.

(i) Court traditions.

Until the second half of the 19th century, *Hon* (or *Sarai*) *sozandalar* (musicians patronized by urban ruling élites including the local emir or khan) performed predominantly *makom* at ceremonial and social events in the courts of Samarkand, Bukhara, Khiva and Kokand. The main instruments played in this context were *tanbūr* and *sato*, the latter being sometimes replaced by a bowed *tanbūr*. A court musician, however, had also to be able to play other instruments, such as *dutār*, *ghidjak*, *kanun* (see [Qānūn](#)) and *doira*.

Ensemble sizes and instrumentaria varied. In 19th-century Khiva, court musical ensembles comprised seven or eight musicians. In Bukhara, each *makom* was performed by two *tanbūrs*, a *sato* or *ghidjak*, an Afghan five-string lute or *rubāb*, and three *doiras*. *Makom* suites might be performed as instrumental music or include vocal sections. The smallest ensemble consisted of a singer accompanied by a *tanbūr* and *doira*. *Doira* players also often sang. When the khan was present at the court of Khorezm, a special melody ‘Khan Chikar’ was played, imitating the rhythm of his horse. Poetry competitions in which poems were performed to the accompaniment of the *doira* were also common.

Instruments played outside, during official state ceremonies and military occasions, had to be capable of producing loud sounds and therefore included the *karnay* (long trumpet), *sumay* (shawm; see [Surnāy](#)), *bulaman* (cylindrical clarinet), *naghora* (kettle drum) and *doira*; those played inside the palaces for aesthetic enjoyment and entertainment were soft-sounding string or wind instruments, such as the *ghidjak*, harp (ancestor of the *chang*) and *doira*.

Instruments played at the urban *toy*, at which the repertory was predominantly professional art or classical music, vary traditionally and in contemporary Uzbekistan. In the Ferghana Valley, the *karnay* was used to signal the imminent event, while in Khorezm, Samarkand and Bukhara, *sumay* fulfilled the same function. In the Ferghana Valley, the *ghidjak* was sometimes replaced by the violin, played in traditional folk style. In the Khorezm area, the *rubāb* was replaced by the plucked lutes, [Tār](#) or [Saz](#).

(ii) Sufi tradition.

In his poem *Husn va dil* (‘The Beauty and the Soul’), the 18th-century Uzbek Sufi poet Muhammad Niaz Nishōti from Khorezm, gave the myths of origin and characteristics of the three main instruments of Sufi tradition: *nay* (see [Ney](#)), *chang* (box zither) and *daf* (*doira*). In the poem, each instrument

introduced itself to the khan. The long, slim *ney* from Efrat used to be alive, free and proud. When the people cut it down, it was devastated by what it saw in the world of humans declaring: 'Now just the touch of a finger makes me weep'. The *chang* came from China where it was a tree, but it was expelled, tied with straps and silken threads and taught to sing songs of alien places. The *daf* pretended to be mute so the khan ordered that it be beaten and heated over the fire. The *daf* then said: 'I was swimming in the deep sea when I was caught, cut up and bound. A master polished me and fitted me with rings. I used to be like a moonfish but was turned into a sphere like the sun. I have always aspired to reach the deep water, but people put me over the fire!' This alludes to the practice of heating the skin of the drum before beating it to improve its timbre.

(iii) Rural traditions.

In rural areas music is performed during everyday life and during the *toy*. In everyday life non-professional musicians play instruments that make delicate sounds, such as the *nay* (small reed flute) or *chang kobus* (metal jew's harp). If the *nay* is played in the morning, however, it signals a death. In Surkhandarya and Kashkadarya, where there are strong nomadic influences, a *toy* may include hereditary bards, who perform epics (such as 'Alpamysh' and 'Ker-Ogly') and short improvised songs or *terma*. These may be simply vocal renditions. Alternatively, the male *bakshi* accompanies himself on the plucked lute *dömbra*, the female *otin-oy* on the *doira*. The *bakshi* ritually introduces the bride to the audience by lifting her white veil from the head or peg-box of the *dömbra*. The *dömbra*, a simple variant of the *dutār*, and the *kiak*, a simple variant of the *ghidjak*, reflect the nomadic aspect of Uzbek culture. During the main part of the *toy*, a small group of musicians play traditional folk music on the *ghidjak*, *nay* and *doira*. In the Khorezm area, the *bakshi* perform the epic genre *doston* with an ensemble of *dutār*, *bulaman*, *ghidjak* and *doira* to accompany the introductory section 'Nogma Bakhshi'. The *doira* was also sometimes used in shamanic healing rituals.

Uzbekistan

4. Soviet and post-Soviet popular music.

During the Soviet era, Uzbekistan's Ministry of Culture, like the ministries of other Soviet republics, organized professional music and dance ensembles of 'national' music. These ensembles toured widely within the former USSR as well as abroad, where they served the former Soviet Unions' initiative in cultural diplomacy. Such ensembles, motivated 'from above' by official cultural policy, contrast with musical groups motivated 'from below' by musicians themselves, presumably responding to the tastes of the cultural marketplace. Whatever their motivation, however, musicians who performed in public venues such as concert halls, restaurants or the auditorium of the House of Culture (a cultural centre administered by local and municipal governments, factories, labour unions and other organizations) were required to have an affiliation either with a house of culture or with the state-sponsored Philharmonia, which acted as manager, booking agent, patron and censor. Vocalists were typically required to submit song lyrics for approval before being performed, and Western-style contemporary pop music, officially vilified as the degenerate product of capitalist culture, was discouraged or prohibited in public venues. Nevertheless, electric guitars, synthesizers, drum sets and

heavily amplified acoustic instruments, both indigenous and imported, became the norm of an entire popular music industry. This provided entertainment in cavernous state-run restaurants and banquet halls, and at the increasingly popular evening wedding feasts at which men and women celebrated together rather than, as was traditional, separately. Such ensembles, known as 'vocal-instrumental ensembles', performed a genre known as *estrada* (from French *estrade*: 'platform', 'stage') or 'ethnographic vaudeville' that persists in myriad 'national' varieties (for instance, Uzbek, Ukrainian, Yakut) all over the former Soviet Union. In *estrada* music, folksongs or popular songs are arranged in modernized performance versions that typically set modally inflected melodies within a square metrical template held by bass and drums.

Sine the 1970s Uzbek composers have paid more attention to the expression of their national identity. Instead of pro-Soviet music, works have been composed recalling national history, ancient epics and mythology (for example M. Tajiev's *Serdze drevnego Samarkanda* ('Heart of the Ancient Samarkand') of 1973). Different music schools within Uzbek music have begun to be promoted, including *Uighurs* (Sh. Shahimardanova, Ab. Hashimov and Al. Hashimov), *Tatars* (Ya. Sherfeddinov), *Karakalpaks* (A. Halimov and N. Muhamedzinov) and *Korean* (V. Pak and Pak Endin). For the first time in Uzbek history, international festivals and symposiums have begun to be held within Uzbekistan (Samarkand 1978, 1983 and 1987), and these have provided a platform for many interesting musical innovations.

The independence of 1991 has had both positive and negative effects on Uzbekistan's musical culture. Lack of money, a breakdown in connections between professional communities and the emigration of musicians are all results of the decay of Soviet culture. However, Uzbek musical culture has benefited from the more open contacts with other countries, and Uzbek music and song has entered the World music arena, with musicians such as [turban Alimatov](#) (*sato*, *tanbūr* and *dutār* player) and singer [Munadilat Yulchiyeva](#) gaining prominence.

See also [Abdurahim Hamidov](#), [Abduhashim Ismailov](#), [Shavkat Mirzayev](#), [Sheraly Jurayev](#), [Ulmas Rasulov](#), [togtogul Satylganov](#) and [Ilyas Malayev](#).

[Uzbekistan](#)

[5. Opera, ballet, orchestral and chamber music.](#)

From the time of the conquest of Central Asia and its union with Russia in 1868 Russian culture began to penetrate the area. In 1884 a musical society was formed in Tashkent, comprising a symphony orchestra, a choir, vocal soloists and instrumentalists. The study of the region's musical heritage began at the close of the 19th century, laying the foundations for Uzbek musical folklorism, and after the October Revolution 'national' culture was inaugurated by cultural strategists. From 1917 to 1932, the first music teaching institutes were opened and there was a broad development in recording and reworking of the Uzbek musical heritage. In June 1918, on the

initiative of the musicians M. Mironov, V. Karelin and V. Uspensky, the Turkestani People's Conservatory was established in Tashkent, which from 1936 became the Tashkent State Conservatory. Similar conservatories were founded in Bukhara, Samarkand and Fergana.

An important role in the development of musical education in Uzbekistan was played by the Shazq Musiqi Maqtabi ('School of Oriental Music') in Bukhara. Leading singers, instrumentalists and experts on musical heritage, such as Ota Dzhaliol Nasirov, Domulla Khalim Ibadov and Ota Giyas Abdugani, acquired the skill of performing *Shashmakom* there. Also many future famous musicians of Uzbekistan and Tajikistan studied there, including Mukhtar Ashrafi, F. Shakhobov and Sh. Sakhibov.

A significant contribution to the development of Western art music in Uzbekistan was provided by Russian composers such as Uspensky, B. Nadezhdin, R. Glière, N. Roslavets, S. Vasilenko, A. Kozlovsky and G. Mushel'.

The foundation of the Composers' Union of Uzbekistan in 1938 was highly significant for the training of future specialists. Its members included professionals with long experience as composers or musicologists (Uspensky, Kozlovsky and Ye. Romanovskaya), musicians who were then young (I. Akbarov, M. Ashrafi and T. Sadikov) and representatives of traditional folk music (T. Dzhaliolov and Yu. Radzhabi) called *Bastaqor*.

The development of music drama in the republic in the 1930s led at the end of the decade to the writing of the first Uzbek operas. These were *Buran* ('The Snowstorm') by Ashrafi and Vasilenko (1938) and *Leyli i Mejnun* by Glière and Sadikov (1940). In 1941, Ashrafi and Vasilenko wrote the opera *Velikiy kanal* ('The Grand Canal') on a contemporary theme: the building of the Ferghana Canal.

The most significant of the operas written in the republic during World War II are *Ulugbek* (1942) by Kozlovsky and *Makhmud Tarabi* (1944) by O. Chishko. The war years marked an enormous development in Uzbek musical life in the fields of musical education, performance and composition.

In 1943 and 1944 Mukhtar Ashrafi composed the first two symphonies written by an Uzbek composer: *Geroicheskaya* ('Heroic') and *Slava pobedi-telyam* ('To the glory of winners').

These first Uzbek symphonies were programmatic. In the postwar years symphonic music became one of the leading areas of composition. Along with symphonic suites there emerged poems, cantatas, symphonies, piano concertos and so forth. Brilliant young Uzbek composers of the 1960s and 70s included Khamrayev, Kurbanov, Jalil, Makhmudov, Tajiyev and Abdullayev. The most mature works are the symphonies of Tajiyev, Makhmudov and Abdullayev.

The establishment of the Uzbek symphonies began in the postwar period, particularly in the 1960s and 70s, when the national style was combined with 'new traditions' in all genres of Uzbek music. Given the need for adoption of polyphony by a previously monodic culture, the significance of symphonic music and the symphony orchestra acquired a symbolic status. It was

deemed to be important that the 'new traditions' were born on the basis of the old, since this allowed continuity of the work itself and, to a great extent, the psychology of its acceptance. The most significant have been *Symphonicheskyye rasskazy* ('The symphonies stories') by I. Akbarov (1972), and the third and fourth symphonies of Tajiev (1927, 1975).

Vocal symphonic music, oratorios and cantatas have undergone great development in Uzbekistan. The most significant have been Ashrafi's *Pesn' o schast'ye* ('Song of Happiness', 1951); R. Vil'danov's *Voydite v mir* ('Enter the World', 1961); S. Yudakov's *Pamyati Lenina* ('In Memory of Lenin', 1961); F. Yanov-Yanovsky's oratorio *Golos* ('The Voice'); N. Zakirov's *Oktyabr'* ('October'); and Chorus *a cappella* (1954) by M. Buzhanov.

Much vocal symphonic music was written in the following years by such composers as R. Vil'danov, A. Malakhov, Yanov-Yanovsky, Kh. Rakhimov, I. Khamrayev, F. Nazarov, Sh. Shaymardanov, M.M. Burkhanov, Akbarov and N. Zakirov. In 1974 M. Ashrafi's last piece was performed: an oratorio entitled *Skazaniye o Rustame* ('The Lay of Rustam'), based on A. Firdousi's poem *Shakh-namé*.

In 1947 the Uzbek State Academic Grand Theatre of Opera and Ballet was based in Tashkent, giving a platform to many leading performers, including the singers M. Kari-Yakubov, K. Zakirov, Kh. Nasirova, S. Yarashev, N. Khashimov and S. Kabulova; and the conductors Ashrafi, B. Inoyatov, A. Abdukayumov, F. Shamsutdinov, D. Abdurakhmanova.

Many operas and ballets by Uzbek composers have been performed in this theatre. The most famous are the operas *Dilorom* (1958) and *Serdtshe poëta* ('The Heart of the Poet', 1962) by Ashrafi, *Maisaraningishi* ('Maysara's Pranks', 1959) by S. Yudakov, *Kasida 'Alisheru Navoi'* by M. Burkhanov and *Leopard iz Sogdiani'* ('The Leopard from Sogdiana', 1977) by Akbarov, and the ballets *Amulet lyubvi* ('The Amulet of Love', 1970), *Lyubov' i mech* ('Love and the Sword', 1974), *V doline legend* ('In the Valley of Legends', 1977) and *Tomaris* by U. Musayev.

The centre of the republic's concert-going life is the Uzbek State Philharmonia (1936) and Uzbek State Symphony Orchestra, developed under conductors such as P. Shpital'ny, Kozlovsky, Ashrafi, N. Alimov and K. Usmanov. Since the mid-1960s the orchestra has been headed by Z. Khaknazarov.

Uzbek composers have mastered all genres of modern music and since the 1970s a new generation of composers has begun to flower: N. Giasov, R. Abdullayev, Kh. Rakhimov, A. Mansurov, A. Malakhov, R. Vil'danov and Yanov-Yanovsky, strengthening the music development by form and dramatic evolutions.

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Uzoigwe, Joshua

(b Ogidi, 1 Jan 1946). Nigerian composer. After studying music at the University of Ibadan, Nsukka (diploma, 1973), he pursued graduate studies at Trinity College of Music (diploma, 1977). His completion of an MA in ethnomusicology at Queen's University, Belfast, studying with John Blacking, marked an important shift in Uzoigwe's theoretical background. In his works completed at Ibadan, notably the *Igbo Songs* (1972–3), he established as an important compositional trait the conscious application of Igbo instruments and performing practices, further reinforced through his systematic study of Igbo musical traditions in his doctoral dissertation. Such influences include the tonal properties of Igbo flutes, xylophones and drums, elements of improvisation within an aleatory framework and time-line patterns. Uzoigwe writes solely for African instruments in such works as *Ritual Process* (1980), solely for Western ones, as in *Watermaid* (1983), and for a combination of African and Western, as in *Masquerade* (1980). As well as the influence of Akin Euba on Uzoigwe's theoretical and creative works, elements of the 'African pianism' espoused by Euba appear in Uzoigwe's piano writing. Uzoigwe has held senior lecturing positions at Nigerian universities.

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